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Thesis
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AN EXAMINATION OF THE MODERN NOVEL AS A SIGNIFICANT FORM OF POLITICAL COMMUNICATION REGARDING THE NUCLEAR THREAT

by

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TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION	1
	Purpose of the study	1
	Public opinion and policy	2
	Public awareness of the nuclear threat	3
	Probabilities and possibilities	5
	The mass of the media	7
	Influence and response	8
	Stereotypes as a restriction on opinion	9
	The hypothesis	10
	The method	10
	The scope	11
	Summation	13
II.	THE NOVEL AS A POLITICAL MEDIUM	15
	The novel as printed media	15
	The political novelist and the political scientist	16
	The novelist as an historian	19
	Cause and effect	20
	The problem of evaluation of the political novel	20
	Functions of the political novel	21
	Impact of the political novel	24
	Summation	25
III.	POSSIBILITIES OF DISASTER: FAIL-SAFE AND IN HIGH PLACES	27

TABLE OF CONTENTS

CHAPTER PAGE

I. INTRODUCTION 1

The Purpose of This Report 1

Social Relation and Social Action 2

Social Evolution of the Western Culture 4

Possibilities and Impossibilities 5

The Aims of the Social 7

The Causes and Processes 8

Contrasted as a Particular or Special 8

The Important 11

The Causal 12

The Cause 13

Conclusion 13

II. THE STATE AS A POLITICAL UNIVERSE 15

The State as Global Entity 15

The Political Potential and the Political Personality 18

The Evolution of Political Universe 24

Class and Status 29

The Problem of Evaluation of the Political Universe 30

Functions of the Political Entity 32

Types of the Political Unity 36

Conclusion 42

III. POLITICAL ACTIVITIES AND THE INDIVIDUAL 44

CHAPTER PAGE

IV. ALTERNATIVES: SEVEN DAYS IN MAY, 1984, AND THE ANSWER. . . . 40

V. THE TERROR OF HOLOCAUST: ON THE BEACH, TRIUMPH, AND ALAS BABYLON. 52

VI. THE RECONSTRUCTION AND DESTINY: A CANTICLE FOR LIEBOWITZ . . 63

VII. CONCLUSIONS 69

BIBLIOGRAPHY. 86

iii

CHAPTER PAGE

IV. [illegible] . . . 50

V. [illegible] . . . 59

VI. [illegible] . . . 67

VII. [illegible] . . . 80

VIII. [illegible] . . . 87

BIBLIOGRAPHY . . . 96

CHAPTER I

INTRODUCTION

> The trouble with democracy is that it has to wait for an enlightened public opinion.--Wolfgang Von Goethe

Purpose of the study. Twenty years ago, the first man-made nuclear chain reaction was created at the University of Chicago. During these past two decades the technology of the nuclear age has reached relative maturity. Whether or not this technical maturation has been accompanied by a corresponding degree of sophistication in modern society is a question of continuing discussion and debate. There are various sources from which insights may be obtained concerning any dichotomy between technological attainments and the relative wisdom and rationality of man's political and social behavior. It is the purpose of this thesis to examine one such source, post World War II works of fictional literature which, as dramatic forms of mass media, tend to influence modern public morale or mood and may reveal fluctuations in consensus-forming values in American political thought. Specifically, it is intended to analyze selected works of fiction in order to indentify the values which the authors have considered important enough to emphasize and in order to reveal the nature of the influence which these works may exert. Although it is speculative to a large extent, the overall result of this thesis should be an endorsement of fictional literature as a politically significant form of mass media.

CHAPTER I

INTRODUCTION

> The struggle with democracy is over; it has to wait for an enlightened public opinion.--Wellman Van Dusen

Purpose of the study. Nearly three out of five men-on-the-street claim they cannot be counted on to vote in the November election. Among those who do vote, a substantial minority cast their ballots for candidates they do not support. Many others vote for candidates they support but do not know why they support them. Although it is impossible to say with certainty how many people are actually influenced by the various factors which determine their political behavior, it is clear that a substantial number of voters are not making rational decisions. Many people vote for candidates they do not support because they do not know enough about the issues involved to make a rational choice. Others vote for candidates they support because they do not know enough about the issues involved to make a rational choice. Still others vote for candidates they support because they do not know enough about the issues involved to make a rational choice.

Public opinion and policy. According to James N. Rosenau, we have little reliable knowledge about the role of public opinion in shaping policy.[1] The political science discipline has yet to provide detailed insights in the key processes through which the opinion-policy relationship operates. Precisely how much effect public opinion, attitudes, mood, or morale have upon the decision-making process is a matter of conjecture. It is sufficient for the purposes of this study to proceed on the assumption that there is a relationship between policy decisions and public thinking whether it be thought of in terms of opinion, consensus, mood, or morale. Such an assumption is well founded in the works of a sufficient number of scholarly experts in the field of public opinion and foreign policy.[2]

The matter of opinion-policy relations is not so simply dismissed, however. It should be emphasized that the type of media examined herein tends more toward development of mood than opinion. Public opinion is a part of the democratic myth, described by Gabriel Almond, that the people are inherently wise and just, and that they are the real rulers of the republic.[3] The formulation of an intelligent opinion requires

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[1]James N. Rosenau, Public Opinion and Foreign Policy (New York: Random House, 1961), p. 4.

[2]See for example: Gabriel Almond, The American People and Foreign Policy (New York: Harcourt, Brace and Company, 1950), Chapters I, VIII, and X; Leonard W. Doob, Public Opinion and Propaganda (New York: Henry Holt and Company, 1948), Chapters 1 and 10; Charles O. Lerche, Foreign Policy of the American People (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1961), Chapters 2 and 5; James N. Rosenau, op. cit., Chapters 3 and 7.

[3]Almond, op. cit., p. 4.

a capacity for comprehension and a basis for judgment, but the complexity and remoteness of many of the strategic issues lie beyond the grasp of the masses. A severe limitation is, therefore, inherent in modern American society which seems to belie democratic concepts of government by the people. Yet if closely examined, it may be seen that the real public function in the policy-making process is the development of policy guidelines, objectives, and limitations in the form of controlling values and expectations. The novel may be seen as an increasingly important influence in the development of expectations and identification of values. If so, then the novelists' capacity for mood development is important.

Public awareness of the nuclear threat. It has been pointed out by Dr. Lester Grinspoon, a Harvard University psychiatrist, that most people in and out of government have failed to grasp the fact that civilization today is threatened with annihilation. Dr. Grinspoon, who has been trying to determine why most people refuse to believe that ". . . their lives and the lives of their loved ones" are threatened with annihilation, advances the thesis that although the "truth" about the nature and the risk of thermonuclear war is available, ". . . the reason why it is not embraced is because it is not acceptable."[4] Modern man cannot risk being overwhelmed by the anxiety which might accompany a full, cognitive and effective grasp of the present world situation and

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[4]Howard Simmons, "People Unwary of Atom Peril, Expert Claims," The Washington Post (December 28, 1962), p. A4.

The Washington Post (December 25, 1968), B- 12.

its implications for the future. According to Dr. Grinspoon, American society will avoid the truth if it threatens to interfere with enjoyment of life, productivity, and sound mental balance. There are various devices by which man can do this for a time. He can ignore the truth or pretend it doesn't exist--or he can rationalize or intellectualize permitting an awareness of technical facets of the problem without becoming involved with political, social, or psychological realities.

There are, of course, learned and informed individuals in and out of government who do have a reasonable comprehension of the "truths" of the nuclear age, but these are men who have had to face these disquieting facts as a result of their positions of responsibility or because they are seriously interested in simply finding out. It is interesting that even these men have been unable to agree on how the threat of nuclear annihilation should be handled; but for purposes of this study, it is merely important to realize that these men are, for the most part, tempered by experience and knowledge against crippling anxieties inherent in "thinking about the unthinkable." It is the "untempered" American who is the concern of this thesis. The means of his enlightenment are involved, as are the potential effects of his gradual comprehension of what has been a vague specter.

Pertinent to any study of public awareness to the threats of the nuclear age is a perusal of public values and goals. Donald G. Baker, in his doctoral dissertation states,

> . . . it is apparent that a radical transformation in the attitude toward the "American Dream" has occurred since WW II.

. . . it is apparent that a radical transformation in the
culture toward the "American Dream" has occurred since WW II.

> The Dream (a core of assumptions about man and society includes: a belief in the innate worth of man; a faith in man's ability, especially through education and his use of reason, to improve himself; a vision of man as capable of governing himself in a democratic society; and a belief in equal opportunity), firmly adhered to by the middle class in the twenties, thirties, and during the war years, has increasingly been questioned or refuted by this group in the postwar era.[5]

Daily impressions lend credibility to a theory that since World War II our society has experienced an increasing vagueness of values. Unprecedented political complexity has apparently resulted in some disillusionment with what Mr. Baker referred to as the "American Dream." Modern man is confused by an intangible that he has not been prepared to comprehend or handle, either individually or collectively. Contemplation of the future seems to present him with two dismal potentialities--nuclear annihilation or some compromise (heretofore unacceptable) of our democratic and nationalistic beliefs in order to avoid annihilation. It is not surprising that the average citizen prefers not to think about it.

Probabilities and possibilities. It is difficult to evaluate the extent to which society has become educated into the real probabilities of the nuclear age. It is easier for man to think in terms of possibilities rather than probabilities; this is described by Erich Fromm in its extreme form as "paranoid thinking."[6] There is nothing irrational

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[5]Donald G. Baker, "Political Values in Popular Fiction," Dissertation, Syracuse, 1961 (From Dissertation Abstracts, 1962).

[6]Erich Fromm, May Man Prevail? (New York: Doubleday & Company, Inc., 1961), pp. 19-21.

about basing reality on logical possibility; but if realistic probability is neglected in the thinking process, sensible political thought is sacrificed for a sense of certainty.[7]

Examination of the modern novel as a means for assessment of political values provides insights into the basis of popular political thought; that is, whether it is based primarily on possibility or the more dispassionate and thoroughly examined probability. It is likely that popular thought has only partially examined the spectrum of possibilities in the nuclear era and has yet to enter the realm of probability. A conditioning to the disturbing possibilities that are currently reflected in much modern fiction is necessary before the public can adjust and attune its thinking to the process of considering such possibilities on a scale of probability.

Certainly, it would be foolhardy to reject completely any possibility because it is low on the scale of probability, but if modern man concerns himself with all possibilities as having an equal likelihood of occurrence then "paranoid thinking" not only prevails but is encouraged by any novelist who can discover a new "possibility" upon which to base his story. The educational value and the general effect on popular thought in modern "fiction of possibility" is healthy until the reasonable spectrum of possibility has been covered. After that point has been reached--and it is not a definitive point--then it becomes unhealthy. It becomes important for the novelist to predicate his plot

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[7]Ibid.

[illegible]

on bases of relative probabilities; and if fiction is truly a looking glass of society, then the change should evolve naturally with the increasing enlightenment of the reading public.

The first assumption upon which this thesis is based may be succinctly summed up as the existence of a relationship between policy-making and public thought involving basic values, expectations, and technical and political comprehension.

The mass of the media. The second assumption underlying this thesis is that the books involved are read widely enough to render their influence significant. Although most of the novels have been best sellers and Book-Of-The-Month Club selections, this does not automatically assure that they are read widely. Most have been published in paperback, as well as hard cover and, undoubtedly, those that have not, will be. In addition, the fact that most have enjoyed several printings and, in at least four cases, have been or will be made into movies should provide sufficient prima-facie evidence on which to base this assumption. A quantitative analysis of the novel-reading public would be an enormous undertaking and is not considered essential if one accepts the above-stated assumption. It is of significance to note that in a study reported by Angus Campbell and Charles A. Metzner, three-fourths of the adults who read at least one book per year read fiction, either exclusively or for the most part.[8]

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[8]Angus Campbell and Charles A. Metzner, "Books, Libraries, and Other Media of Communication," Society for the Psychological Study of Social Issues, Public Opinion and Propaganda (New York: The Dryden Press, 1954), pp. 235-236.

Influence and response. The third assumption underlying this thesis is derived from the other two and delineates the end boundary for the scope of this study; that is, that any influence upon a significant portion of the mass public can be and may be translated into some form of action or behavior. Normally, it is behavior that is observed and influences deduced therefrom.[9] It would be unproductive to attempt to predict behavior from an observation of influences. To do so would involve an identification of precisely who has been influenced and an establishment of a correlation between specific influences, specific behavior, and if it is to be of value, specific action in the area of policy-making as a result of such behavior. No such attempt is made in this study.

According to Rosenau, the mass public pays little, if any, attention to day-to-day developments in world politics.[10] Its members lack structured opinion and the cognitive and evaluative bases for comprehension of the ideas that are contained in the normal channels of communication. Rosenau's stated reason for this condition differs from Dr. Grinspoon's anxiety theory in that he blames a lack of initiative and information. The result, however, is essentially the same. The public response to nuclear or foreign policy matters is less one of

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[9]Rosenau, op. cit., p. 11.

[10]Ibid., p. 35.

intellect and more one of emotion; less one of opinion and more one of mood. Its function, then lies primarily in the setting of the outer limits or consensus within which decision-makers feel constrained to operate.

Stereotypes as a restriction on opinion. Emotion or mood is often manifested in stereotypes which Walter Lippmann described as the "pictures" in people's heads which guide them.[11] These "pictures" are usually incomplete reflections of reality and constitute a restriction which inevitably must be placed upon public opinion. Men have little time and few opportunities to become acquainted with their environment and with one another. It is easier for them to be guided by a simplified and not necessarily accurate version of events much as argued by Fromm in the continuum of "paranoid thinking." Like Rosenau, Lippmann felt that people have neither the interest nor the skill to interpret what is happening. In addition, he showed how the media of communication in modern society deliberately or unwittingly present only a limited and distorted picture of events.

Lippmann's views on the limitation of public opinion are examined by Leonard Doob in Public Opinion and Propaganda.[12] Doob concludes that even after the turbulent events during and immediately following World War II, Lippmann's 1922 views require no essential modification. He

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[11]Walter Lippmann, Public Opinion (New York: The Macmillan Company, 1922), p. 243.

[12]Doob, op. cit., pp. 201-2.

[illegible] was more or less [illegible] [illegible] and more like at
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
speeches.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

does feel, however, that Lippmann's conception of "stereotype" seems a little too intellectual in a modern setting and lacks the emotional and unconscious components that most psychological processes possess. Psychologically, according to Doob, a stereotype is like an internal response--knowledge--which evokes an attitude. It is the attitude which has drive value and thus produces action. A stereotype is a product of learning, then, and usually represents a form of simplified knowledge. Whether or not a stereotype is healthy depends in large measure on how it is formed or the basic values which underlie the individual's conception of what is "good."

The hypothesis. From the foregoing discussion, it may be apparent that the hypothesis of this paper is that in certain modern fiction there exists sufficient evidence to support a contention that fictional works constitute a significant form of political communication by encouraging stereotypes or dramatic, emotional frameworks within which a portion of the mass public may view nuclear policy and strategy. Three basic assumptions concerning a relationship between policy-making and public thought, quantity or volume of persons reached, and translation of influence into behavior through a form of knowledge underlie this hypothesis.

The method. The method employed herein for analysis of specific works of fiction may be described as a qualitative form of content analysis. This approach is defined generally by Bernard Berelson as a selection of matter from the content of small samples which is sometimes

less concerned with the content as such than with content as a reflection of deeper phenomena.[13] In addition, qualitiative content analysis requires only informal, if any, categorization. Simply stated by Berelson, it is a matter of reading plus interpretation in the traditional sense--i.e., reading plus a judgment as to what the content "means." It will be evident in the analyses of the specific novels in following chapters that a quantitative ingredient cannot be divorced completely from the method of qualitative content analysis employed. Recurrence of significant matter either in a single novel or throughout several novels helps to provide the type of evidence sought in support of the basic hypothesis whenever reasonable interpretations contain obvious similarities.

The scope. The limits of this study involve both time and subject matter. In order to provide a viable technological basis for comparison, only post World War II novels are utilized. It is of interest to note, however, that fiction of earlier periods also reflected the fears of at least a small portion of society of man's potential for self-destruction. Writers such as H. G. Wells, Aldous Huxley, Jules Verne, J. B. Priestly, and James Milton--to name only a few--were among those who recognized that potential. In addition to mechanical considerations in limiting the scope of this thesis, however, is the fact that unlike their predecessors, post 1945 writers of this type appear to

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[13]Bernard Berelson, Content Analysis in Communication Research (Glencoe, Illinois: The Free Press, 1952), pp. 114-134.

receive immediate acceptance. The political atmosphere of the nuclear age provides credibility to thoughts which were once considered incredible by the bulk of society.

The second scope limitation is subject matter. Only novels which reflect ideas that are unique with the nuclear era or in which reasonable projections of the technology of the era provide the dominant setting have been considered. Other criteria in the selection of novels are reasonable evidence as to relatively high sales volume or popularity and variations in the elements of "possibility" constituting the central theme. Various other novels could have been included except for undesirable redundancy and the necessity of "stopping somewhere." Ray Bradbury's Fahrenheit 451 (1953), Peter Bryant's Red Alert (1958), Purple Six (1962) by H. Brinton and Pat Frank's Forbidden Area (1956) were seriously considered as well as a number of other novels written especially for paperback which currently occupy a large portion of drug store and book store racks. All were rejected from detailed inclusion for the reasons stated, but their existence is worthy of note along with the volume of pertinent short story fiction to lend emphasis to the validity of the quantitative assumption discussed above.

The nine novels which were selected fulfill all of the stated requirements. There was some question as to the fulfillment of the subject matter requirement by Orwell's 1984; however, it has been included since the plausibility of the political and social setting increases tremendously when considered as the result of turbulent social change following the briefly mentioned "atomic war" and a massive political polarization brought about by the fears inherent in the nuclear age.

It may be seen that this thesis is concerned primarily with the perspective from which certain modern novelists may reflect and influence popular political thought. It does not attempt to categorize the examined novels in any other way. Such an attempt would be futile until a trend has been firmly established and modern novelists have closed the gap with their literary counterparts--the intellectual writers on arms control, nuclear strategy, and civil defense. These writers have entered the realm of probability in their writings. They are part of the aforementioned nucleus of "tempered" individuals who seem to be able to evaluate analytically the spectrum of possibility with scientific dispassion.[14]

Summation. In summation, the purpose of this thesis is simply to develop a case for a particular category of fictional literature as a political element in the field of mass media. Its hypothesis involves the existence of evidence in selected works which, if demonstrated, will promote that case. The hypothesis is rendered manageable by the recognition of three assumptions: that there is some relationship between public thinking and policy-making; that the form of mass media under study reaches a significant volume, though not necessarily a cross

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[14]Herman Kahn exemplifies one school of the "tempered" intellectual writers. His book, On Thermonuclear War (Princeton: Princeton University Press, 1960), has been criticized as demonstrating an insensitivity to many of the anxiety causing fears of the nuclear threat. Basically, the criticism is that if sixty "megadeaths" may calmly be considered acceptable without dissolution of future society as we know it, it is conceivable that probability can become just as terrifying as an uneducated, emotional contemplation of the full spectrum of possibility.

section of society; and, that any influence on the public may be translated into eventual behavior or action. The method of study may be described as qualitative content analysis and the scope is limited in time to post World War II, and in subject matter to the dangers of the nuclear age.

CHAPTER II

THE NOVEL AS A POLITICAL MEDIUM

> Politics in a work of literature is like a pistol-shot in the middle of a concert, something loud and vulgar, and yet a thing to which it is not possible to refuse one's attention.--Stendhal

Before examining specific novels, it is helpful to establish a conceptual background for the novel as a political medium. In order to do so effectively, it is necessary to transgress the scope limitations of time and subject matter to the extent that well-rooted examples may be used to demonstrate the novel's functional qualities.

The novel as printed media. It is fundamental that the novel be recognized as a form of printed media as opposed to electronic media. As such, it possesses some different characteristics. For example, in contrast to electronic media (TV, radio, and motion pictures), the printed media are more thorough and permanent. Situations or themes may be treated as elaborately as desired and may be used as the subject of several works devoted to various causes, aspects, interpretations, and potential outcomes.[1] Conveniently, with printed media the reader can re-read the material, mull it over, set it aside, and return to it whenever desires; all of which provides an alleviation of confusion or absent-mindedness. Printed media is, then, more thorough and permanent.

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[1]James N. Rosenau, Public Opinion and Foreign Policy (New York: Random House, 1961), p. 80.

CHAPTER II

THE RIGHT AT A POLITICAL CROSSING

Books, specifically, possess certain advantages over other media. They may be transformed into other mediums and when they do, they become better known and the number of readers or purchasers increases. The pre-publication serialization of novels in popular magazines works this way. Publishers invariably bring out new editions (generally in high volume paperbacks) or publicize old ones when novels they have issued are selected to be filmed, however accurately, by Hollywood.[2] In addition, Doob points out that, like other printed media, books possess a prestige of their own which tends to make readers feel submissive toward their contents. Their dignified appearance, higher price, and universal acceptance as cultural products all suggest greater wisdom and truth to the less-sophisticated reader.[3]

The political novelist and the political scientist. The idea of politics or political values in the novel is, of course, not new. A "political novel," according to Irving Howe, is one in which political ideas play a dominant role or in which the political milieu is the dominant setting.[4] More accurately, he points out, it is a novel in which we take to be dominant political ideas or the political milieu; one which permits such an assumption without suffering any radical

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[2]Leonard W. Doob, Public Opinion and Propaganda (New York: Henry Holt and Company, 1948), p. 458.

[3]Ibid., p. 459.

[4]Irving Howe, Politics and the Novel (New York: Horizon Press, Inc., 1957), p. 17.

[illegible] specifically, political activities apart from [illegible].
They may be transformed into other meanings and when they do, they
become parts [illegible] and the burden of responsibility [illegible].
The pre-politicized existence of people in secular pedagogies [illegible]
this way. Politicians [illegible] to [illegible] (generally in
high school government) or [illegible] did what [illegible] they [illegible]
trained are [illegible] to be either, however accurately, [illegible]
activities. Once-[illegible] and then, like other [illegible] words [illegible]
a [illegible] of their own which [illegible] [illegible] that [illegible]
[illegible] their [illegible]. Their [illegible] [illegible], [illegible] and
[illegible] accomplishes at [illegible] [illegible] all [illegible] [illegible] and
[illegible] to the [illegible],[1]

The political novelty and the political potential. The [illegible] of
[illegible] or political [illegible] in the [illegible] is, of course, not new. A
"political novel," according to [illegible], is one in which political
[illegible] play a [illegible] role or in which the politics writer is [illegible]
[illegible].[2] More [illegible]. In [illegible], it is a novel in
which or [illegible] the dominant political issues of the [illegible] [illegible]
one which [illegible] [illegible] without [illegible] [illegible] [illegible]

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[1]Leonard D. Cohen, Poetics [illegible] [illegible] (New York: Mouton
Bait and Company, 1971), p. 199.

[2]Idle, p. 152.

[illegible] these Politics and the Novel (New York: [illegible]
Inc., 1931), p. 11.

distortion; and, it follows, one with the possibility of some analytical profit.

The methods of the political novelist, or more precisely, the difference between his methods and those of the political scientist are worthy of discussion. The scientist is generally dedicated to objectivity and statistical accuracy, but the novelist is often consciously subjective, especially if his work is intended as a political instrument.[5] Harriet Beecher Stowe's Uncle Tom's Cabin and Fyodor Dostoyevsky's The Possessed provide adequate examples where scrupulous attention to both sides of the issue would lessen the emotional impact and political worth of the novel. Whereas Uncle Tom's Cabin is generally recognized as an artistically weak, politically successful work, The Possessed is oddly regarded as a politically unsuccessful but artistically enduring novel. Unlike the novelist, the political scientist must make his work a cogently reasoned analysis with ample documentation and statistical backing. His appeal is intellectual in nature. If emotion becomes involved, the work is inevitably of little worth.

The novelist is faced with a disadvantage not usually confronting the scientist. He must make his book appealing enough to be a financial success and to motivate readers to buy his next novel. He cannot rely upon a ready-made audience in subscribers to learned journals or sales resulting from the need of a special audience to keep abreast of a given field. More than anything else, he must sell copies. The inevitable

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[5]Joseph L. Blotner, The Political Novel (Garden City, New York: Doubleday and Company, Inc., 1955), pp. 5ff.

inclusion of love episodes may serve as a reminder of this aspect of difference in the work of the novelist and the political scientist.[6]

The advantages of the novelist's methods over the political scientist's do not necessarily result in more insight into a problem or help to explain it more clearly. They do give him more latitude and place a wider range of techniques at his disposal. Sinclair's Boston is studded with as many references to actual events, personalities, and documentation as many scientific studies, but it is slanted with a severe partisanship which would make a scholarly study highly suspect.[7] In later chapters, it will become evident that Pat Frank, Philip Wylie, Eugene Burdick, and Harvey Wheeler employ this technique in a sometimes more subtle but equally effective manner. The ability of the novelist to use scholarly methods in documenting his case, and then in supplementing them with heroes and villains who add emotional appeal, puts a sharp edge on his axe. The scientist may, at times, use case histories to drive home a case, but the subjects are unimaginative initials and are treated with such objectivity that no emotional impact is obtained. Frequently, real life figures appear in novels in transparent disguise. Huey Long is easily identifiable in Robert Penn Warren's All The King's Men, Adria Langley's A Lion Is in the Streets, and in the rampaging governor-dictators in Dos Passos' Number One. Similarly, characters in some of the selected novels treated herein are obvious carbon copies of familiar figures.

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[6] Ibid., p. 6.

[7] Ibid.

Although both the novelist and the political scientist range backward in time, the novelist may also go forward without being confined to propositions well-founded in statistical data or historical precedent. Like Aldous Huxley with Brave New World, Edward Bellamy with Looking Backward and the novelists treated herein, he can create the world or future situations which he sees in his imagination and make them believable with subtle references to familiar things.

The foregoing comparison between the approaches of the novelist and the political scientist should not be construed as a contention that the novelist's is better. The point is that they are different, although both try to describe and interpret human experiences. It would be unprofitable and unrealistic to expect to find complete objectivity, thorough documentation, or clearcut political theory in political novels. Credibility should be looked upon as a bonus when it can be found. Answers are not always suggested for problems which may be conscientiously presented. On the other hand, one cannot find in scientific treatises a protagonist whose experience provides lucid identification with the reader.

The novelist as a historian. In one respect the political novelist may complement the historian. Although Sinclair's Oil is completely opinionated, it contains an exhaustive historical account of the Sacco-Vanzetti case--one of the most memorable political cases in American history.[8] But more than an historian, the political novelist

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[8] Ibid., p. 8.

[illegible]

is an analyst. He contemplates the factors influencing his life in a cause and effect pattern.[9] Fiction is not so much a search for ultimate truth but a form of contemplation. It is a two-way process whereby the novelist draws upon his observations of society as well as his own thoughts in constructing his theme and the reader is provided with an imaginative device whereby he may see himself and his society reflected in the author's imagination.

Cause and Effect. A basic problem of cause and effect is indicated. The question arises as to whether popular attitudes determine communication content, or content determines popular attitudes. Berelson believes they exercise mutual influence, one upon the other, and hence any one-sided assumption is bound to be faulty.[10] Significantly, Rosenau points out that even when communication content does genuinely reflect cultural or political patterns, it does so only with a certain time lag.[11] Thus, while books may be written on a given situation, their contents could be outdated even before they are published. A shortcoming in the impact value of printed media is, therefore, evident.

The problem of evaluation of the political novel. The problem of evaluating a political novel is a special one. The same criteria as those used for any novel apply: how much of our life does it illuminate

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[9]N. Elizabeth Monroe, The Novel and Society (Chapel Hill: The University of North Carolina Press, 1941), pp. 3 and 4.

[10]Bernard Berelson, Content Analysis in Communication Research (Glencoe, Illinois: The Free Press, 1952), p. 97.

[11]Rosenau, op. cit., p. 81.

[illegible] [illegible] [illegible] [

and how ample a moral vision does it suggest?[12] In a political novel, however, the criteria occur to the reader in a special context, in an atmosphere of political strife which dominates modern life. For the novelist as well as his audience, the political novel provides a difficult dilemma. Politics is a basic arouser of passions; and whatever values may be ignored in a novel, quick reaction to disliked political opinions may be reasonably expected. The dilemma for the novelist lies in how much truth he can bring through the screen of his opinions. The dilemma for the audience is how much of that truth they can accept despite clashes with their own opinions.

In the case of a political novel, the novelist and his audience are involved in a curious relationship or understanding. They have silently agreed to expose their opinions to a disruptive action, and then to find some common ground, some ensuing human bond above and beyond ideas. The political novelist, despite his preoccupation with politics, urges his claim for a moral order beyond ideology. The [illegible]-tive reader, even as he persists in his own opinions, subscribes to the novelist's ultimate order.[13]

Functions of the political novel. Joseph L. Blotner devotes an entire volume to demonstrating the functions of the political novel as: a political instrument; a political history; a mirror of national

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[12]Howe, op. cit., p. 24.

[13]Ibid.

a political instrument a politician utilizes to attain or maintain

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[illegible], op. cit., p. 41.

character; an analysis of group political behavior; and, an analysis of individual political behavior.[14] A brief description of his classifications is of interest and will be of help in viewing the later-treated works in a viable framework; although as stated earlier, no particular categorization will be attempted.

A political novel which is written from a point of view favoring a particular faction is a political instrument in effect regardless of intent. Despite professed impartiality by the novelist, the reader may discern bias of which the writer may not have been conscious. Some novels may never exhort the reader or seem to lead him by the hand to the author's point of view. But if a novelist gains his reader's support for a cause, arouses his distaste for a course of action, or produces a re-evaluation of previously accepted notions, his novel is serving as a political instrument just as surely as a pamphlet mailed by the central committee of a political party. Among the novelists cited by Blotner in this category appear such names as Stowe, Tourgee, Lewis, Steinbeck, Hemingway, Weller, Mailer, Shaw, and Shirer.[15]

Blotner's second function of the political novel is as a political history. In almost all political novels, the starting point is either a series of actual happenings or a reasonable facsimile of familiar conditions. When filtered through the novelist's imagination, they sometimes emerge in bizarre forms; but in at least most cases, they

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[14]Blotner, op. cit., pp. 10-93.

[15]Ibid., pp. 10-27.

[illegible] pp. 12-21.

[illegible], pp. 12-17.

[illegible], pp. 12-17.

usually bear some discernible relation to the events of real life.[16] This function is the least pertinent here since all selected novels are in a future perspective and it, therefore, will not be pursued.

A political novel may reveal the novelist's attitude toward the national groups from which the characters are derived. The author may create a national portrait by describing political behavior which he believes is peculiarly characteristic of Australians, Americans, Canadians, or Russians.[17] In addition to the examples in following chapters (which, in most cases, may be looked upon as self-portraits), one may find additional examples in Hemingway's For Whom the Bell Tolls and Tourgee's Bricks Without Straw.

As an analyst of group political behavior, the novelist employs two means for group classification. One is economic criterion, and the other is an index of overt political behavior--party membership, acceptance of discipline, performance. One means complements the other. The first provides background for the second. The validity in the economic criterion lies in the fact that party lines tend to follow economic ones, and that modern political theory has been based increasingly upon economic facts as well as political ones. In this case, behavior patterns cut across national lines.[18] This category is included for continuity; but since it has no direct bearing upon this thesis, will not be pursued.

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[16] Ibid., pp. 28-47.

[17] Ibid., pp. 48-62.

[18] Ibid., pp. 63-78.

[illegible]

[illegible]

[illegible]

The fifth function of the political novelist is as an analyst of individual political behavior. It is difficult to distinguish between individual and group political behavior. One person may be a reflection or conductor of political forces as well as a distinct individual. The aspects of political experience which are most revealing in the characters may be listed as motivation, value changes, success or failure, political pathology (martyrs, authoritarians or men behind the scenes), and disillusionment.[19] Certainly, these aspects of experience can be utilized beneficially in interpreting the author's meaning in all of the central figures in the selected novels.

Impact of the political novel. Many examples could be cited which support the various roles of the political novelist and demonstrate his potential but difficult-to-evaluate impact. With Oliver Twist, David Copperfield, and others, Charles Dickens cried out for social reform through political action. His works have endured and the required reforms eventually came about, but it is impossible to evaluate how much his novels actually helped to stimulate the desired action. In a contemporary example, William J. Lederer's and Eugene Burdick's The Ugly American contains many derogations of the International Cooperation Administration, foreign aid, and the quality of American diplomacy. No precise evaluation of impact will be attempted here, but it is significant to note that ICA found it necessary or desirable to reply to such

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[19] Ibid., pp. 79-92.

criticism in pamphlet form[20] and the Agency for International Development saw fit to do the same.[21]

Summation. In summation, the purpose of this chapter has been to provide a background for examination of the novel and the novelist in a political context. Although this study is specifically concerned with one area of political controversy--the nuclear threat--it is helpful to realize that the novel can and has been used for centuries as an espouser of political causes. The vast majority of political novels have been written about past and present problems, but the novel set in the future also has been demonstrated to have political meaning as far back as 1888 when Edward Bellamy wrote Looking Backward; and there are earlier examples.

Many novels set in the future were intended to be prophetic; but in the society and period in which they were written, they were generally considered to be science fiction or fantasy with little basis for probability. Jules Verne is perhaps the best example of a writer of such novels. But times have changed. Modern technology provides good science fiction, with relevance and credibility. The lines between science fiction, fiction, and fact grow hazier with each new space exploit and each new weapon development.

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[20]International Cooperation Administration, "Reply to Criticism in 'The Ugly American'," pamphlet prepared by Office of Mutual Security Information, U.S. Department of State, October, 1959.

[21]Frank Coffin, "The Ugly Russian: Fact and Myth," AID Digest (undated reprint).

[illegible]

[illegible]

[illegible]

It has been interesting to note that very little has been written about post World War II fiction trends. A probable reason is that the expert is inclined to avoid any sort of evaluation of literary trends until the trend has stood the test of time. The bulk of novels and short stories wherein the technology of the nuclear age provides the dominant setting have been published during the past twelve to fifteen years. It may be decades before the experts include these and future such novels in revealing studies with relation to the fields of literature and communication in general.

Although there exists a vast volume of material which would be useful in demonstrating the political employment of fictional literature, the works selected for examination are considered to be representative of the field.

CHAPTER III

POSSIBILITIES OF DISASTER: FAIL-SAFE AND IN HIGH PLACES

> He hath made a pit, and digged it, And is fallen into the ditch which he made.--Psalms 7:15.

Although Fail-Safe[1] is one of the more recently published of all the novels discussed herein, its central theme suggests a more imminent possibility than most of the others. This novel depicts one accidental way in which disaster could strike at any time. The failure of an electronic system threatens to be the cause of a strange thermonuclear confrontation between the Soviet Union and the United States. How it happens, the development of the situation, the interplay of the personalities involved, and the grisly outcome combine to present the reader with a highly absorbing tale of suspense and imminent terror.

As a novel, Fail-Safe is somewhat unique. In the Preface, the authors describe their novel as a "true" story. In their words,

> . . . the element in our story which seems most fictional--the story's central problem and its solution--is in fact the most real part. Men, machines and mathematics being what they are, this is, unfortunately, a "true" story. The action may not occur in the way we describe but the laws of probability assure us that ultimately it will occur. The logic of politics tells us that when it does, the only way out will be a choice of disasters.[2]

The reader is thus put on notice beforehand that what he is about to

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[1] Eugene Burdick and Harvey Wheeler, Fail-Safe (New York: McGraw Hill Book Company, Inc., 1962).

[2] Ibid., p. 8.

CHAPTER III

RE-DEFINITION OF DEVICES: *FEL-DEL* AND *IN YOUR FACE*

We have made a start, but (Spoon 1) and (Spoon 2) have the
effect which is most...Puzzling [13].

Although *FEL-DEL*[1] is one of the most powerful positions of all
the device -removing ones (mental *FEL-DEL* implies a much lesser
penalty) then most of the others. This novel depicts one individual
who is quite clearly evil at any time. The failure of an
electronic system (however it be one exists at a warning (encouraged)
conditionality relieves the device (only was the ordinary reason).
Thereby, the consequence of the attention, the susceptibility of the psy-
chologically (positive), and the priority outcome to prevent the
device will a highly absorbing bits of sentence and balanced terms.

(I a novel, *FEL-DEL* is essential medium. In the feeling, the
audience discovers (will used as a "true" story. In basic sense,

- - , the element is an (less skill system was) fictitious-
like story's central premise and its solution--is to just the most
real part. You anything not realistically (silly, what they are,
only the environmentally a "true" thing). The action may not alone
in the way we describe an the idea of possibility (where we find
when it does, the only way not will be a (basis of fiction).[2]

The theme is that in order to avoid catastrophic (the what to I would be

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[1]Compare Dorothy and Empire reader, *FEL-DEL* (the book Tattoo
Kill Book Company, Inc., 1987).

[2]*Ibid*., p. 5.

read is not ordinary fiction. He is notified that what is to follow is designed to warn him of something and stir him toward some form of action or at least awareness.

The co-authors employ various techniques to give their book an air of reality. The characters are either identified with living persons by name (Khrushchev and references to Herman Kahn and Drew Pearson) or are thinly disguised so that there can be no mistake as to their identity (the President and Secretary of Defense), or at least implied types who are introduced to dramatize various attitudes toward nuclear policy (Groteschele, General Bogan, Colonel Cascio, Knapp, General Black, Wilcox, etc.,).

The plot is built around an element of possibility that has frequently been discussed as a potential cause of accidental war. In the underground War Room of the Strategic Air Command in Omaha, an unidentified contact is detected in the northeast. The matter is routine, but for various reasons it takes longer than usual to identify the contact as a non-enemy--not ordinary, but not unprecedented. As the contact approaches, increasing levels of readiness conditions are placed into effect--all according to plan--still routine. Meanwhile SAC Vindicator bombers are airborne and dispatched to their fail-safe points. By the time the contact is identified as a stray commercial airliner, all Vindicator groups are orbiting at their fail-safe points awaiting a "go" or "no-go" signal. The automatic radio signal to return to home base is received by all but one group of bombers--ironically, because of Russian jamming aimed at disrupting what they interpreted as a possible American surprise attack. Simultaneously, an undetected condenser

failure in the fail-safe master console causes the bomber group to receive an electronic "go" signal in the aircraft. The remainder of the story involves the attempts made to recall the six bombers followed by first American, then Soviet, attempts to destroy them before reaching their pre-planned target--Moscow.

As the tale unfolds, the carefully defined central characters reveal varying typical points of view that could be expected to appear in such a crisis. Colonel Cascio represents the dedicated soldier--unable to stomach destruction of his own planes or cooperation with those who have been systematicaly drilled into him as the enemy. It leads to his mental breakdown--an electronic battle fatigue.[3] General Black, the "flayed bull," represents the trained military tactician. His "expert" position supposedly detaches him from the moral implications in the situation, but his thoughtsare severely troubled by the enormity of the problem and the apparent slipping away of man's control over his destiny.[4] Groteschele, the "tempered" intellectual, reveals his preference for "having been right" in his theories even at the cost of possible nuclear war. For him it is an academic contest in which he would be willing to die to see his ideas proven, but reassures himself that even if he is wrong he can find a new field in which to theorize for a profit.[5]

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[3]Ibid., pp. 236-238, 243-245.

[4]Ibid., p. 152.

[5]Ibid., pp. 270-271.

[illegible] to the self-help motive because [illegible] they do
[illegible] be already [illegible] to [illegible] [illegible] of the [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Meanwhile the Vindicators have been drawing nearer their target. On the White House-Kremlin phone, the President has been attempting to convince Chairman Khrushchev that the attack is an accident. Khrushchev wants to believe it, does not really disbelieve it, but cannot ignore the pressures of his own militants. The Soviet defenses prove to be sadly inadequate even with American military advice that is begrudgingly accepted as the situation becomes more critical. As a result, two Vindicators cannot be destroyed before reaching the target. In anticipation of the inevitable success of the Vindicators, and the resulting retaliatory strike threatened by Khrushchev, the President decides to destroy New York City as soon as Moscow is destroyed. The move reduces the pressure on Khrushchev and total nuclear war is averted. Poignantly, General Black, a long-time personal friend of the President, is given the mission of bombing New York where his own family is living and the President's wife is visiting.

There is no question of the authors' storytelling abilities; however, various elements in the tale are difficult to accept as having a reasonable likelihood of occurrence even with full acceptance of the many questionable technical aspects. Fail-Safe is really a political pamphlet in novel form wherein the authors contemplate certain matters which reflect concern with the gap between technological capabilities and human behavior.

During the entire crisis in this novel, the general public is unaware that anything unusual is happening. Undoubtedly, the author's purpose is to suggest a lack of awareness in the public that daily

routine alerts exist which frequently could develop into an accidental war. Similarly, the ballistic missile crews are described as a strange subterranean breed with contradictory qualities, ". . . vision and no vision, nerve and nervelessness, absolute obedience and independent judgment."[6] They are intended to represent the embryo of a more universal breed of individuals who can concentrate on their own small roles without concerning themselves with the sum total of their task or the result of their teamwork.

The confusion of General Black is obviously intended to portray one element of prevalent thought--the sense of unreality in everyone talking sincerely but without complete sense. The fantastic possibility of nuclear war by accident torments Black to the point where, as a military man, his private thoughts seem heretical. Outwardly, he and millions of others appear well adjusted and happy with their daily lives, but the implication of the mental confusion resulting from the unique fears of the nuclear age constitutes an important observation that cannot be ignored.

The failure of the electronic system causing the crisis is undoubtedly intended to be indicative of the fallacy in thinking that any system can be perfect. The fact is shown to be well known by the designers, but the "mistake was that no one told the public and Congress."[7]

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[6]The contradictory qualities described and the implied parallel in thinking is suggestive of "doublethink" discussed later under Orwell's 1984.

[7]Burdick and Wheeler, op. cit., p. 207.

[illegible] [illegible] [illegible] [

A conversation between the President and Khrushchev further alludes to the dangers of technology in the wake of the President's tragic decision. They mutually recognize that they went beyond rationality in politics--a computerized system replaced human responsibility--and when the system failed, those that had placed their trust in it were left helpless. The point is weak. It is difficult to imagine such a sudden agreement on so basic a point, especially in the midst of a period of maximum tension. Furthermore, this type of thing is likely to lead the unsophisticated reader into a false belief that a mutual understanding between only the United States and the USSR would be sufficient to insure world peace.

The obvious result of the crisis is that the terrible "accidental" destruction of two major cities and a few million people, and the knowledge that total war was only narrowly averted, put the two national leaders in a favorable frame of mind for serious disarmament negotiations. The apparent implication is, of course, that a genuine "scare" with significant destruction is inevitable at the very least, and only after such an incident will men realize the folly of their reliance on deterrent systems and again put their faith for survival in reason and human responsibility.

As indicated above, the authors state in their Preface that although the action may occur differently, the laws of "probability" assure them that ultimately it will occur (see page 28). It is indeed questionable whether or not they have been convincing in their story with sufficient basis to classify a crisis of the sort described as a "probability." Even assuming the story is reasonably sound in a

technical sense, they have shown that accidental war is a possibility. By definition, probable applies to that which is so reasonable or well evidenced that it almost induces belief; and possible applies to that which lies within the powers of performance.[8] It is suggested that Mr. Burdick and Mr. Wheeler have succeeded in presenting a fascinating novel which includes a reflection of several profound trends of thought and have dramatized one highly publicized threat in the spectrum of possibility--but they have not succeeded in supporting accidental war as a probable outlook for the future.

Some direct impressions were gained from Mr. Burdick in a recent letter interview.[9] Emphasizing the intended value of Fail-Safe, he stated his feeling that "the whole subject of disarmament has produced one of the most paranoid attitudes ever known in American life. People simply turn away from the subject with a kind of shuddering hope that their political leaders will do something about it." He feels that there presently exists no consensus among Americans on disarmament but that anyone who reads Fail-Safe will probably react favorably to a sensible disarmament approach if initiative is provided by national leaders. Behavioral studies, he believes, support his contentions, but it is not clear whether or not he feels disarmament approaches thus far

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[8]G. & C. Merriam Co., Webster's New Collegiate Dictionary, 2d. edition, 1951, p. 672.

[9]Letter from Eugene Burdick to LCDR Robert E. Miale of June 7, 1963.

[illegible]

have not been sensible or initiative in our leaders has been lacking. He also reiterated his belief in the high possibility of accidental war.[10]

In a literary sense, it is doubtful that Fail-Safe will endure. The authors are political scientists in the role of novelists. They have cleverly employed techniques described in the previous chapter of imparting emotional appeal, bias, and tangible characters with sufficient allusions to scientific fact to give their work an air of authority. Still, the technical accuracy of the book is in other respects, beside the point. It is, according to Norman Cousins, an effective essay on man: "It indicates that as man has gone up in the order of power he has gone down in the order of control."[11] Whether viewed as an essay, a novel, or a political pamphlet, it would be unjust not to admit that as a "thriller" it is compelling.

As stated earlier, Peter Bryant's Red Alert[12] was not selected for detailed inclusion in this study. It would be grossly redundant to have done so, since Fail-Safe and Red Alert are practically carbon copies of one another, at least in theme. It is mentioned here essentially as a point of interest relative to Fail-Safe. Although Bryant's

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[10]For an "expert" discussion of Burdick's thesis on accidental war see: Editor's note containing remarks of Dr. Vannevar Bush, Honorary Chairman of the Massachusetts Institute of Technology, Saturday Review, October 20, 1962, p. 38.

[11]Norman Cousins, "Fallible Man and His Infernal Machines," Saturday Review, October 20, 1962, pp. 22 and 38.

[12]Peter Bryant, Red Alert (New York: Ace Books, Inc., 1958).

technical terminology is possibly less accurate than Burdick's, his credibility is not lessened. The characters have different names and are differently organized, but the personalities remain the same. The theme is remarkably similar. Bryant's story is built around a single B-52 American bomber which passes its fail-safe "X point" erroneously and heads for its target, Kotlass. The difference between the novels comes at the end. Instead of an unwarned New York as in Fail-Safe, Bryant's American president agrees to sacrifice Atlantic City after evacuation, but the B-52 misses Kotlass and its fifteen megaton weapon aborts in a crash resulting in only a kiloton range explosion. Atlantic City is spared, but the near disaster is seen by the author as having the same favorable mental effects on the Soviet and American leaders as those envisaged by Burdick and Wheeler.

It is of interest to note that Red Alert was originally published in 1958 and Fail-Safe in 1962. According to the New York Chronicle, the similarity between the two novels has caused some disturbance in the publishing and movie worlds. Both books have been turned into movie scripts and they are under simultaneous production.[13]

In In High Places[14] no bombs burst, no fallout threatens, but the threat of thermonuclear war still provides the dominant setting. Admittedly, this book is only of marginal interest to this thesis, but it

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[13]New York Chronicle, January 24, 1963.

[14]Arthur Hailey, In High Places (New York: Doubleday & Company, Inc., 1962).

[illegible] [illegible] [illegible] [

is presented briefly for two reasons: first, because it provides an intimate view of the inner workings of both national and international politics; and second, because it completes a continuum which is suggested by the chapter titles herein--that is, it is based on the political events immediately preceding an imminent holocaust. Primarily it is a commentary on the struggle for power under the peril of total annihilation.

The setting is Canada and the time is the near future. The central figure, Prime Minister James McCallum Howden is drawn neither weak enough to merit sufficient attention nor strong enough to command respect, robbing the book of any great literary achievement. It is an absorbing yarn of distant but intermingling chains of events and the personalities involved. The characters do not appear to be patterned after familiar real-life persons, but do, in several cases, depict various "types" toward whom the author obviously has one bias or another. For example, all members of the press are favorably portrayed (the author is a member of the press) and most professional civil servants are virtually ridiculed. Politicians appear to be in the author's favor, though he does not spare the revelations of underhanded methods in the daily conduct of political manipulations. The ends justify the means. The active military is mercifully avoided, but the retired military man turned politician is portrayed first unfavorably, then favorably, though in the latter instance, not necessarily or entirely by intent.

The central theme is built around the Prime Minister's efforts to build Canadian consensus and political support for an "Act of Union"

which he has been negotiating with the American president. The threat of imminent nuclear aggression from the Soviet Union spurs him in his efforts. The "Act of Union" amounts to a U.S.-Canadian agreement for total assumption of Canadian defense by the United States; disbandment of the Canadian armed forces and their immediate recruitment by the U.S. forces under a joint Oath of Allegiance; the opening of all Canadian territory as part of the maneuvering arena of the U.S. military; and--most important--the transfer of all missile-launching sites to the far Canadian north. It further provides for a customs union and the joint conduct of foreign affairs. The American advantages are obvious. For Canada it would mean that anti-missile intercepts would occur north of Canada rather than over Canada as would be the case with defensive missiles located within the United States. In addition, the United States has agreed to an Alaskan plebiscite which could make it Canadian territory and provide a refuge after the holocaust and a place to "start again."

The author's statement of the Prime Minister's motivation nicely sums up his own belief. In a conversation with his wife, the Prime Minister points out that in public he must say that war is not inevitable, "because each time you admit the inevitability it's like adding an extra little squeeze to a trigger that's already cocked."[15] This is, of course, clearly reminiscent of the anti-civil defense arguments of James L. Newman, Erich Fromm, Seymour Melman, and many others.

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[15]Ibid., p. 29.

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[5]Ibid., p. 89.

The Prime Minister goes on to say that

> War is inevitable sooner or later . . . because it has always been inevitable. It will always be too, just as long as human beings are capable of quarreling and anger, no matter over what. You see, any war is just a little man's quarrel magnified a million times. And to abolish war you'd need to abolish every last vestige of human vanity, envy, and unkindness. It can't be done . . . . Survival is worth while, because survival means living, and living is an adventure.[16]

There is little need for content analysis here. The meaning is plain, especially as the Prime Minister continues to build a case against fears of complete annihilation and for drastic action to prepare to survive. Now he is on the other side of the civil defense controversy, which may be indicative of inconsistencies in the controversy itself.

Throughout the novel, the author points up the ills of the world and man's foolishness in his attitudes, intolerance, and lack of recognizable values.

The novel ends as the Prime Minister rises to face Parliament to present the "Act of Union" having survived scandal and political high-jinks by the opposition. The reader never learns the outcome, but the implication is strong that dedicated leadership will succeed in bringing about unprecedented political changes required by the threats of the nuclear age.

From the two novels discussed in this chapter one may see the novelists' case for the possibility of nuclear war. Burdick and Wheeler see it occurring through accident because man has subjugated reason to

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[16] *Ibid.*

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[50] Ibid.

computers. Arthur Hailey sees it as a natural result of man's innate vanity, envy, and unkindness. Either way, Fail-Safe and In High Places are representative of those novels which are dominated by the theme that nuclear war is inevitable.

CHAPTER IV

ALTERNATIVES: SEVEN DAYS IN MAY, 1984, AND THE ANSWER

"We are not deceived, we deceive ourselves."--Wolfgang Von Goethe

As a result of the stark terror of possible accidental war depicted in Fail-Safe, the authors implied a facilitation for fruitful disarmament negotiations. Imagining an ultimate treaty may serve to bring into focus the type of possibility described in Seven Days in May.[1] This novel suggests one possible alternative to thermonuclear war--a condition of uneasy peace and security based on a nuclear disarmament treaty negotiated by an unpopular president. It poses the question of whether or not such a condition could bring about a military take-over of the government. Inconceivable as the plot may sound, Messrs. Knebel and Bailey tell their story well. Their skill in constructing the plot provides the reader with a well-detailed chain of events that rapidly develop into a disturbing but gripping tale of intrigue. Although the novel contains various questionable occurrences, the only real argument against the credulity of the plot is one of faith in the constitutional loyalty of United States military leaders. The most disquieting reaction to this unusual novel is that there has been a conspicuous acceptance of the book (currently it is high on most best-seller lists) without any noticeable sneers of disbelief. Perhaps it simply is not

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[1]Fletcher Knebel and Charles W. Bailey, II, Seven Days in May (New York: Harper and Row, 1962).

(See Illus. Sheriff and Fox, [1951]).

[1]Harcourt Hooper and Charles W. Bailey, It, Seven Days in May

taken seriously, but it is more likely that some degree of public confusion, disillusionment, and vagueness of values mentioned earlier in this paper permit a tacit acceptance of a proposition that once would have been considered shocking.

The story takes place in the early 1970's or, as one reviewer put it, "a decade before 1984."[2] President Jordon Lyman's popularity according to a poll, has hit a record low of 29 per cent. The Joint Chiefs of Staff and other military brass under the leadership of General Scott, Chairman of the Joint Chiefs, feel that the disarmament treaty represents a serious threat to the national security. They contend that the treaty is too vague on the question of inspection of new nuclear construction permitting Russian duplicity; that is, covertly building warheads as rapidly as they overtly disarm others. Public opinion vaguely accepts the treaty but is skeptical of Russian intentions. An air of insecurity prevails throughout the nation. The military leaders have found sympathizers with their view, particularly a Senator Prentice from a state with large defense contracts and a trouble-making television commentator named MacPherson.

With the stage thus set, Marine Colonel Jiggs Casey, Director of the Joint Staff, develops a strange uneasiness during a Sunday duty at the Pentagon. By the next day enough suspicious events have occurred to force Casey into a drastic move. He has seen a mysterious message about a horse race sent via the Pentagon code room by General Scott; he has

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[2]W. G. Rogers, "Military vs. Executive," Saturday Review, September 29, 1962, p. 30.

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[1] O. Bagwell, "Military Men: Innovators," Saturday Review, September 27, 1941, p. 34.

met an old friend who is stationed at a base that Casey never heard of; he learns from Senator Prentice at a Sunday night party that the Senator knows of a highly secret alert planned by General Scott for later in the week, and during which the President will be moved to an isolated mountain shelter and the Vice President will be visiting a remote town in Italy; he is shocked to catch General Scott in a lie; an officer acquaintance with known fascist tendencies appears and is connected with the unknown base; and he inadvertently picks up a crumpled memo from the Joint Chiefs' conference room containing suspicious data.

After a proper confrontation with his conscience, Casey succeeds in seeing the President privately and relating the suspicious information with the shocking conclusions it supports. The remainder of the seven days involve the President's formation of his small team of loyal confidants who track down all loose ends in verifying the truth of Casey's suspicions and learning the details of General Scott's brazen but superbly devised coup. As the days pass, the tension mounts; and the President's team members become involved in spying, kidnapping, plane crashes, secret conferences, and undercover errands. By Friday evening, the President has received enough evidence with which to confront Scott, including blackmail material on Scott's extracurricular love life (which he refuses to use). In confrontation, the President wins a battle of two clashing personalities. The plot is broken and the President "accepts" the resignations of the plotters, though the public never learns the true story.

Despite the few unlikely situations, the authors are effective in leading the reader to contemplate the possibility of such an occurrence. Various passages directly refer to the lack of public awareness of the nuclear threat. General Scott, speaking to a Senate Committee states,

> I have been disturbed, over a period of years, at indications that Americans do not always recognize the full dimensions of the threats to them and to . . . this marvelous system under which we live. I think that an examination of the period of the late thirties, of the late forties, of 1955, of 1959, or early 1961, and of more recent years would indicate at least a shadow of a recurring pattern, a pattern of what might be called "complacency" or "wishful thinking." . . . we are approaching a critical period, as critical or more so than any in the past thirty years, because of the fact that the government has decided to attempt a nuclear disarmament treaty.[3]

A few pages later, President Lyman states,

> Ever since that first atomic explosion at Hiroshima, something has been happening to man's spirit. It's not surprising, really. Up until then a man could have some feeling that even in a terrible war he had some control over his existence . . . the bomb finished that. Everybody's first thought was that it would end war. Everybody's second thought was that if it didn't, he was at the mercy of the people who had the bombs . . . . Civilization can go with a moan and a whimper overnight. Everybody knows it. But how can an individual feel anything but helpless? . . . Each of us has got to feel that we can influence events, no matter how slight the influence. When people start believing they can't they get frustrated and angry. They feel helpless and they start going to extremes . . . . The nuclear age, by killing man's faith in his ability to influence what happens, could destroy the United States even if no bombs were ever dropped.[4]

President Lyman's words reveal the real meat of the story. The dangers involved in avoiding a nuclear war might be less bloody, but

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[3]Knebel, op. cit., pp. 102, 103.

[4]Ibid., pp. 117-119.

Despite his few endless disasters, the workers are effective in

leading the crowds to underscore the possibility of real an occurrence.

Various pervasive diversity relies to the lack of public awareness of the

medium itself. Despite such, speaking to a simple Constitute stories

I have been utilized, that I period of years, at interpolation
time Americans to set simple reasonable (in full dimensions of
the Congress to that has to . . . cell metrical typical media
which as live. I tyler that as examination of the period of the
late Nights, of the life Forties, of 1950, it 1952, of early
1961, and of more recent years (a) Initials is lower a simple
of a recurring problem, a pattern of news acting to retard "com-
plexity" or "stylish interest." . . . we are experiencing a
critical period, as evident in more or less any in the past
thirty years, because of the real time gap between the de-
sires to evaluate a medium simultaneous themes.[3]

a Lou Judge Jaime, President Lyman Adams,

Ever since they first mixed cognition as Newsline, Inspiring
the best happening to many [illegible]. It's not surprising, really,
of small town a man could have [illegible] that can-
sertain set be had even control over all television . . . the
house Einstein that "everybody's future thought was that it would
one day." Everybody's notion thought at that it [illegible]
was at the mercy of the people and a bigger organization. Everybody
knows it. But how can it [illegible] and watching the help-
less . . . Each of us may go to bed five or ten television
watch, or watch the lights the television. When people start
believing they can't stay per transistor and apply. They feel
helpless and they lose power [illegible] . . . The medium
age, by killing man's faith in his ability to function even
[illegible] the [illegible] even if he hadn't was
ever developed.[4]

President Lyman's movie raises the real work of the study. The

[3]Ibid., pp. 117-118.

[4]Lyman, op. cit., pp. [illegible].

every bit as damaging to our democratic system. It is a form of the second dismal potentiality referred to earlier. Although the plot of Seven Days in May lacks any great degree of likelihood, it is certainly a possibility to contemplate. It becomes even more worthy of contemplation when one considers that such a coup, if carefully conceived by the top military leaders, could be successful. Whether or not the resulting junta could retain control after the initial shock is a more difficult question.

It is worthy of note that, as in Fail-Safe and In High Places, the public was again unaware of the crisis confronting the nation. It is more than coincidental that all three novels avoid the subject of public reaction. Granted, inclusion of such a factor might have made the stories unwieldy as prose, but there may be merit to a theory that public values are so shaken by the insecurities of the time that none of the concerned novelists would risk a prediction as to the public reaction.

Some insights into author motivation have been received through direct interview.[5] Mr. Knebel agreed that his novel, as some of the others examined herein, might properly be termed "non-fiction fiction"; however, he admitted that the nuclear threat and the fears of many regarding an enormous military establishment simply provided a timely framework within which to write a novel that would achieve popular acceptance. In this particular case, the authors were not attempting to

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[5]Personal interview with Fletcher Knebel and Charles Bailey, II, on January 7, 1963.

[illegible]

[illegible]

mold men's minds or deliver a great message, but the very fact that one hundred thousand copies were sold in the first three months of publication serves to indicate that the reading public may be more concerned about internal threats to our security than even the authors realized. The passages quoted in previous pages from General Scott and President Lyman were based primarily on recent remarks of former Secretary of the Navy Thomas Connolly.[6]

Further discussion with Mr. Bailey revealed his opinion that the literary qualities of a novel tend to suffer somewhat whenever collaboration is involved. The process of writer contemplation is disrupted so that the product may be highly accurate, readable, and exciting--but loses the literary gracefulness and depth of a single author's introspective thought.

Mr. Bailey further commented on the value of the novel in increasing public awareness to the dangers of our time. As a newspaper man, he holds a great confidence in our society to act wisely when kept informed. He does, however, agree that it is questionable if the novels based on holocaust are healthy in their approach. He further agreed that the lack of vociferous indignation from anticipated sources was a surprise even to the authors.

The discussion with these authors indicated that Seven Days in May is quite different from the other novels in one important aspect.

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[6]An article by Knebel and Bailey appearing in Look Magazine, September 11, 1962, quotes Mr. Connolly and presents additional bases for the formation of their plot in Seven Days in May.

[illegible]

[illegible]

[illegible]

Whereas the other authors are discussing what they consider to be inevitable, Mr. Knebel and Mr. Bailey are discussing a situation that is just conceivable enough and shocking enough to provide a good, readable novel. As Mr. Knebel commented, the fabric of the American military establishment is closely woven with the rest of American society, unlike the distinct military "class" that normally is found in countries where military coups have occurred.

At any rate, Seven Days in May, intentionally or not, has been an influence on American public mood. It would be impossible at this time to evaluate the extent or health of that influence, but its presence should not be ignored.

There is more than one kind of annihilation. In the novel 1984[7] George Orwell acquaints the reader with annihilation without physical death. This is a story of the systematic destruction of humanity as we know it. The author presents a kind of world where individuality is obsolete and personality a crime.

The setting for 1984 is predicated on a world polarized into three major powers--Oceana, Eastasia, and Eurasia. Two of the three powers are always at war with the third. The alliances and enemy change in identity from time to time without explanation. But the identity of friend and foe are unimportant since the primary aim of warfare is to use up the products of the machine without raising the general standard

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[7]George Orwell, Nineteen Eighty-Four (New York: Harcourt, Brace and Company, 1949).

[1]George Orwell, Nineteen Eighty-Four (New York: Harcourt, Brace and Company, 1949).

of living.[8] None of the three "superstates" ever risks serious defeat. All fighting takes place in the few disputed areas of the world, around the equator and the "pole." All fighting is by conventional means and is continuous. The author points out that by becoming continuous, war ceases to exist as a danger. It becomes the normal state of affairs leading to the first of the "Party's" three slogans in Oceana: WAR IS PEACE. Atomic weapons are in the possession of all three powers but are never used. Orwell mentions that atomic weapons were once used on a large scale after World War II with such a devastating effect that all ruling groups realized further use of them would mean the end of organized society and, therefore, their own power. Without any formal agreement, the use of such weapons simply stopped.

The description of society and man's relationship with the state form the essence of this remarkable book. The central characters, Winston Smith and Julia, are simple devices which the author employs to facilitate his description on a personal level. In some respects it is perhaps questionable if 1984 is a novel at all. It does not seem to possess the requirements that nineteenth century romanticism had led us to expect in the novel with its stress upon individual consciousness, psychological analysis, and the study of intimate relations.[9] Perhaps 1984 and the other novels examined in this thesis can be considered as the beginnings of a new mid-twentieth century trend in the novel without

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[8] Ibid., p. 189.

[9] Irving Howe, Politics and the Novel (New York: Horizon Press, 1957), p. 236.

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[6] Irving Howe, *Politics and the Novel* (New York: Horizon Press, 1957), p. xiv.

[7] *Ibid.*, p. 199.

the strict distinctions of literary genre. If so, the insecurities of the nuclear age can be held at least partially responsible.

Orwell's pre-occupation with a fearful vision results in a personal conflict between his imagination and the inner disgust it produces; consequently, he has no time for trivial rhetoric. Any literary objections to his lack of cultivated style would be blind to the urgencies of prophetic expression. "The last thing Orwell cared about, the last thing he should have cared about, was literature."[10]

1984 cries out against the evils of politics by depicting a society where power is sought for power's sake without the rationale of social or economic ends. The central figures, in slowly learning to be human in a society where humanity is dead, come through as pathetically weak characters. From Orwell's perspective, however, strong characters would have belied his basic premise of the ultimate totalitarian society where personality is a crime.

Orwell does not attempt to investigate all the ramifications of the totalitarian society of 1984. He simply presents the character of life in an extreme form that could evolve as a political solution to the problems of the nuclear age. It is another possibility in the contemplation of dismal potentialities--one that is discarded by the majority because of its extremes. The author employs a step-by-step procedure to fancy the world of 1984. He advances various propensities of contemporary society to their logical next step without the restraints of

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[10]Ibid., p. 237.

[illegible]

[illegible]

[illegible]

human sentiment or reliance on human nature as a barrier to that step. Admittedly, his was a long step, but with it he adeptly reveals relationships between present society and the pure totalitarianism of 1984.

Orwell's construction of the language "Newspeak" facilitates recognition of his relationship between present and future society. "Doublethink" is his word for "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them."[11] It has been described as a useful term to describe the type of thinking involved in preaching the humanistic values of religious and democratic systems while "realistically" computing the number of "megadeaths" which could be sustained in a nuclear war and still be a "victory." Further examples can readily be seen in the mysterious logic of Soviet thought where a "classless society" is really a hierarchical class society built upon economic, political, and social inequality.[12]

Doublethink avoids complexity. It is more simple to accept all possibilities even with contradictions than to contemplate more complex, objective reality. This type of thinking becomes dangerous when public opinion is no longer capable of discerning what is real and what is not--what is true and what is not. Doublethink is not exclusively a danger in public thought. National leaders can be equally susceptible to avoiding complexities and basing policies on expedience rather than

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[11]Orwell, op. cit., p. 215.

[12]Erich Fromm, May Man Prevail? (New York: Doubleday and Company, Inc., 1961), p. 27.

to avoiding simplistic and loaded political or ethnic characterizations of people themselves. Whatever insights can be gleaned necessarily must--start it turns out where it ends. Conclusions is not necessarily a depiction in the images of stereotypes; it may not eliminate a physical inertia. This type of thinking determines whether people possibilities exist only temporarily then to contemporary ones people[12] whose economic "reality" is rapidly a characteristic class building basis ethnic economic "reality" and social inequality.[13]

Conclusions immune complexity. It is more simple to accept all of the ambiguities and contradictions of a society than to resolve them. Despite the temptation to do a reductive and oversimplified [illegible] [illegible] [illegible]

far-reaching goals. It is a danger of which to be wary, and George Orwell has provided a profound warning in this shocking novel.

A completely different sort of alternative to the terror of annihilation is suggested in Philip Wylie's short but fascinating novel The Answer.[13] In this case, the alternative is provided through divine intervention in the conduct of nuclear weapons testing by the United States and the Soviet Union. The intervention comes in the form of an angel who is downed and apparently killed by the concussion of a U.S. nuclear test in the Pacific. The question of "killing" an immortal being is touched upon by the author, but dismissed as an inexplicable event probably permitted by divine judgment. An identical incident occurs during concurrent Soviet tests in Siberia, but the Soviet premier refuses to believe in any divine intervention and orders the "body" destroyed by fixing it to a nuclear device.

The American reaction is one of incredulity, however, with a respect for evidence. But the evidence is mysteriously lost while being flown to Washington from the Pacific island where it fell. Still, the on-sight report of a reliable and respected officer is accepted by the American president.

It is not until some months later that the same officer is returned to the island and discovers the key to the puzzling situation. It is in the form of a golden book which the angel had carried. After many pages of inscriptions in unknown languages, he finds the message

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[13]Philip Wylie, The Answer (New York: Holt, Rinehart, and Winston, 1956).

written in English. It is: "Love one another," and this is the alternative suggested by the eminent author.

This unique and strangely moving story requires no interpretation. As will be shown in the chapter which follows, Mr. Wylie's eloquent methods of appeal for sanity in international politics are both stirring and varied.

The three novels discussed in this chapter illustrate a second perspective from which the political novel confronts the nuclear threat--the perspective of alternatives to the holocaust. It may be seen that the feeling in two of the three novels is that the alternatives, though less bloody, might be as terrifying as the war itself.

CHAPTER V

THE TERROR OF HOLOCAUST: ON THE BEACH, TRIUMPH AND ALAS BABYLON

> And he gathered them together into a place called Armageddon.
> And the seventh angel poured out his vial into the air; and there came a great voice out of the temple of heaven from the throne, saying, It is done.
> And there were voices, and there was a great earthquake, such as not since men were upon the earth, so mighty an earthquake, and so great.--Revelation 16:16-18.

In Fail-Safe, the authors contemplated the possibility of accidental war. In Seven Days in May, 1984, and The Answer, they contemplated "alternative" possibilities in the face of nuclear deluge. Nevil Shute's On The Beach[1] contemplates the results of holocaust brought about by a catalytic war.

It is a story of human reaction to inevitable annihilation after the war is ended and deadly fallout is slowly engulfing the earth. The fallout is the result of a Russian-Chinese war that flared up out of a Russian-NATO war, that had in turn escalated from an Israeli-Arab war started by Albania. Specifically, Albania bombed Naples; then Tel Aviv was bombed from unknown sources. Blaming Egypt, the Americans and British made a demonstration flight over Cairo. Using Russian-built bombers with Russian markings, Egypt bombed Washington and London. A retaliatory strike on the Soviet Union followed. China seized upon the

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[1]Nevil Shute, On The Beach (New York: William Morrow and Company, Inc., 1957).

CHAPTER V

THE TOWER OF SILENCE: _OF THE BOOK_.

INTENT AND ITS CRITICS

and be replaced them captured into a place below temptation.
And the seventh angel poured out his vial into the air; and
there came a great voice out of the temple of heaven from the
throne, saying, It is done.
And there were voices, and thunders and a great earthquake, such
as not since men were upon the earth so mighty an earthquake,
and so great.--Revelation 16:17-21.

In _Evil-Merodach_, the modern counterpart of the apocalyptic
counterpart was. In _Seven Days in May_, 1962, and _The Judgment_, they coalesce-
pirated "subconscious" possibilities in the face of nuclear holocaust. Devil
Shockley's _On The Beach_, contemplates the results of holocaust already
almost by a nearly-evil war.

It is a story of human reaction to inevitable annihilation rather
than war. It opens and mostly follows in steady exploding like embers. The
following is the result of a Chemical-Chicken war that starts up out of a
Russian-Sell war, that has in much produced from an Israeli-Arab war
started by Islamia. Inevitably, although nobody dropping that Oil into
war bombed from Chinese factories, shooting down, the Americans and
British wave a nonexistent flight over Omaha. Their Australian-built
bombers with Russian warships, equal funded manufacturing and Canada,
catastrophy exists on the Soviet Union Rotterdam. Japan sliced upon the

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Cheryl Jones, _On The Beach_ [San Diego: Williams Brown Company,
Inc., 1957].

opportunity to attempt destruction of Russia's industrial capacity in order to turn it back into an agricultural nation and neutralize the Russian desire for warm water ports such as Shanghai. In a few days about forty-seven hundred bombs were dropped, many of them advanced "cobalt" weapons.[2]

The precise manner in which the war was to have started may seem incidental to the perspective of this novel, but it is interesting that the author's imagination placed the blame on small "irresponsible" nations. Considering Mr. Shute's ability as a storyteller, it is likely that his main purpose in doing so was in the interest of plausibility, but implicit in his description of the war is an attack on the lack of foresight in all nations that could prevent such terror. With a touch of irony, he alludes to the fact that the people involved in his story (Australians) are about to be victims of a war that took place in the other hemisphere and in which they took no active part. No bombs were dropped in the southern hemisphere, yet they are about to die. Basic to this novel, then, is an important presumption of the totality of thermonuclear war and the involvement of all of humanity in any aspect of nuclear policy.

On The Beach is a story of people and the way in which they face impending doom. The characters are carefully constructed to reflect the reaction most likely in various personalities--from the American submarine commander who unfalteringly accepts the prospect of death, but

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[2]Ibid., pp. 65-70.

opportunity to attempt destruction of Russia's industrial capacity in order to burn it back into an agricultural nation and paralyze the Russian ability for more modern parts such as England. In a few days about forty-seven hundred bombs dropped, many of them exploded cobalt weapons.[5]

The gravity-mongrel is worth the pay one is more worried any more incitement to the perpetration of this novel, but it is interesting that the author's imaginative flowed the plane to emit "irresponsible" actions. Considering Dr. Strake's ability as a storyteller, it is likely that his main purpose in doing so was in the interest of plausibility, but implicit in his description of the war is an attack on the lack of foresight in all nations that could prevent such terror. With a touch of irony, he alludes to the fact that the people involved in his story (Americans) are about to be victims of a war that took place in the other hemisphere and in which they took no active part. He ponder what dropped in the southern hemisphere, but they are blunt to it. Basic to this novel, then, is an important presumption of the totality of thermonuclear war and the involvement of all of humanity in any aspect of nuclear policy.

On the Beach is a story of people and the way in which they face impending doom. The characters are carefully constructed to reflect the reaction most likely in various personalities--from the wealthy commander who deliberately escapes the punishment of death, but

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[5]*Ibid.*, pp. 65-76.

deliberately nourishes the fantasy that his perished family in Connecticut is still alive, to the young Australian housewife who, without ever understanding what is really happening, passes through stages of apathy, hysteria, and finally quietude. In the end, quietude accurately describes the way in which all the central figures accept the inevitable. Many resort to cyanide pills to avoid the miseries of fatal radiation sickness, but until the last they continue to plan next year's "farm crop" or "flower garden" with a human dream that what is happening is not really happening.

A frightening vision is displayed for the reader during a cruise of the surviving American submarine SCORPION. In order to evaluate a theory that the fallout may be dissipating "up north" the SCORPION makes an exploratory cruise up the California and Northwest Pacific coasts, to Alaska and back to Australia via Hawaii. The author's vivid descriptions of Monterey, San Francisco, the Seattle area, and Pearl Harbor present a stark prospect likely to cause a shudder in even the most insensitive reader. Curiously, the most disquieting feature of Mr. Shute's prophetic descriptions is the surprising lack of material damage. Massive destruction of cities would be easier to accept since it would be reminiscent of previous warfare, terrible as it was, but from which mankind survived. In these passages the author tends to destroy the reader's fighting spirit by painting a ghastly picture of the results of nuclear warfare where there can be no victory. He utilizes his rhetorical gifts well in dramatizing the grim quotation appearing on the book's title page:

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river . . .

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.[3]

It is conceivable that Mr. Shute's perspective of nuclear holocaust was merely a literary framework within which he could weave an absorbing tale of human behavior under trying circumstances.[4] Intentionally or not, however, this novel is a provoking vignette of a tragic prospect. It is another in the spectrum of possibilities threatened by the nuclear age, a possibility that undoubtedly enters the thoughts of millions of persons.

In Triumph,[5] Philip Wylie reverts from the hope of The Answer to the ultimate in pessimism. In this more recent novel, he warns that a Soviet-American thermonuclear war would mean a horrible and absolute end for the United States and the entire northern hemisphere.

When the war starts in Triumph, a Connecticut multi-millionaire, Vance Farr, takes refuge in a fantastic sub-mountain shelter which he built at a cost of two hundred million dollars. With him is a random

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[3]The quotation was taken from T. S. Elliot, "The Hollow Men" in Collected Poems 1909-1935 (Harcourt, Brace and Company, Inc., 1936).

[4]John T. Winterich, in his review of On The Beach in Saturday Review (July 27, 1957), p. 12, pointed out that the "Shute formula is simple: Given such and such circumstances, what would people beset by those circumstances be most likely to do?"

[5]Philip Wylie, Triumph (Garden City, New York: Doubleday and Company, Inc., 1963).

Be nice and sit nothing please
Be gone together
And watch applaud
Delivered on life depth of the body (the . . .

That is the way the world ends
This is the way the world ends
Not with a bang but a whimper.[1]

It is noteworthy that Dr. Gould's perspective of Pueblo history was largely a literary framework within which he could weave his observations. Even at these moments when Dr. Gould's interpretive viewpoint was obviously in use, however, this served to provoking vignette of a single people. It is obvious in the sequence of participation interspersed by the narrator him, a possibility that unconsciously enters the thoughts of children or parents.

In Trilogy, Dudley Nyitz reverts from the usage of the pronoun he the opinions in paradoxes. In this more neutral sense, we might find a seven-teenth-century protagonist who would seem a lovable, but eccentric and for the quirks rather than the quite unlikely hero.

When the war starts in Trilogy, a Connecticut middle-millionaire, Wesson Burr, views trying to a theocratic sub-socialist chapter which he paints as a cool of two hundred million dollars. With him is a young

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[1]The quotation was taken from T. S. Eliot, "The Hollow Men" in Collected Poems 1909-1935 (Harcourt, Brace and Company, Inc., 1936).

[2]John J. Ulmer, Jr. His review of Do Or Die cannot be found in Saturday Review (July 29, 1967), p. 33, although one that Dr. Gould thought [illegible] Time (December 8, 1967) p. 112, [illegible] Dr. Gould [illegible] Trilogy [illegible] Dec., 1967).

group of characters who happened to be there when the whistle blew. They include Farr's alcoholic wife, their beautiful daughter and her playboy fiance, an eminent Jewish scientist (with whom the daughter is really in love), a beautiful negress and her father, a Japanese engineer, a voluptuous Chinese girl, a meter man, Farr's showgirl mistress, an Italian gigolo, and even two children. It is an unlikely, but carefully selected group which the author employs to drive home his pitch for world government and the irrelevance of racial differences in human affairs.

Half of the book is devoted to the problems of group living in unusual circumstances and the interplay of passions, but the other half is devoted to describing the terrifying fate of the United States which Mr. Wylie feels would be inevitable. His account is hair-raising. The war is precipitated over the invasion of a Tito-less Yugoslavia by a "volunteer" army from Hungary and rapidly escalates into a Soviet nuclear strike on North America. The strike is described in horrifying detail and amounts to a total of about five thousand megatons during the initial hour of attack. This strike was sufficient to paralyze and cripple the United States for some time but, it turns out, it is only "phase One" of a long-range Soviet plan. United States retaliatory strikes are swift and deadly, but part of the Soviet strategy has been to preserve a large highly select cadre and equipment in several hidden and well-hardened sights--some even hidden beneath the ocean.

As the Soviet plan unfolds, highly radioactive sodium is showered upon the United States from pre-planted submerged devices off the coast.

The result is the near extermination of human and animal life in the North Temperate Zone in one million roentgens of radioactivity. But sodium has a short half-life, so the next phase action bombards the United States with radioactive cobalt rendering the land uninhabitable for decades.

The remnants of American military forces, mostly submarines, continue to strike at the Soviet Union in a reflexive manner, and one by one are destroyed until all that remains is a carrier and four nuclear submarines armed with nuclear missiles. These units carry out a suicidal contingency plan destroying the Soviet hardened sites which were intended to blackmail the denuclearized southern hemisphere into bloodless submission with a few missiles.

After over two years of shelter subsistence, the small group in Farr's shelter is rescued by Australian forces. The sole thirteen northern hemisphere survivors are, of course, much wiser for their experience and all surviving nations have "seen the light" and are forming a world government under racial equality.

Mr. Wylie has much to say in this book. He has taken great care to justify and explain all technical details so that it should all seem thoroughly reasonable. His situation, if taken as reasonable, belies all civil defense doctrine which predicts up to three weeks required shelter. In fact, in one place he refers to Dr. Edward Teller by name. He strikes out against those like Herman Kahn who predict a limited "counterforce" war as a likely possibility. He strikes out at man's suicidal madness for not seeing the inevitability of such devastation as

long as nuclear weapons exist. He describes the basic brutality in man that is revealed in the panic following the initial attack in areas that were spared from direct blast and fire.

Mr. Wylie's most central point is that when war starts, the combatants will go all-out and the more terrible the fighting gets, the more awesome and deadly the response will be on both sides--that any thought of "victory" in such a war is complete folly. Herein lies his choice of the title, "triumph," which is the gruesome fact that all Russians were destroyed in the end, but the United States had a handful of survivors. In closing the story, he finds space to once again give the reader his formula of "love" as the one force that can save the world.

The accuracy of Mr. Wylie's descriptions of the immediate effects of thermonuclear explosions is no doubt questionable. There is no real basis for an assumption of his expert authority in nuclear science. On the other hand, learned scientific minds have predicted similar results,[6] and who is to say that Mr. Wylie's conception is any less accurate than any other?--certainly not the majority of readers who are sadly uneducated as to the details of nuclear effects and the requirements of civil defense. They are the public within which novelists like Mr. Wylie hope to trigger an emotional response.

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[6]See for example: Seymour Melman (ed.) No Place to Hide (New York: Grove Press, Inc., 1962); and Arthur I. Waskow and Stanley L. Newman, America in Hiding (New York: Ballantine Books, 1962).

long as nuclear weapons exist. To overthrow the basic uncertainty in man that is revealed to the panic during the initial attack is worse than spend from outer space dust and fire.

Dr. Kyrie's most content point is last when her words, the comfortable will go all-out on the more terrible the fighting gets, the more immune and deadly the response will be on both sides--that may thought of "victory" in such a war is completely folly. Herein lies his choice of the title, "Triumph," which is the greatest fact that all mankind were destroyed in the end, but the desired results had a measure of survivors. In closing the story, he tries again to make again the reader his formula of "love" at the end to prove that one owns the world.

The accuracy of Dr. Kyrie's description of the immediate effects of thermonuclear explosions is no doubt questionable. There is no real basis for an examination of his subject matter, in relation either the other hand, learned scientific minds does predicted similar results, and who is to say that Dr. Kyrie's conception is any less accurate than any observer--certainly not the majority of readers who are easily deceived as to the details of nuclear effects and the requirements of civil defense. They are the public without which would make Dr. Kyrie hope to trigger an additional response.

[illegible] See for example: Raymond Moley, Inc. Is Files to Hide (New York: Harper & Brothers, 1961), and Arthur C. Clarke, and Stanley Kubrick, Dr. Strange to Stop Worrying and Love the Bomb, (New York: Universal Books, 1964).

Like On The Beach and Triumph, Pat Frank's Alas Babylon[7] is also a tale of the holocaust. Unlike the others, however, Mr. Frank sees hope for survival.

The setting for the story is a small Florida community and the time is the present. The war is started by the Soviets as an attempt to annihilate U. S. retaliatory forces in one swift strike, hitting all targets simultaneously. The actual conduct of the war is left a mystery to the central characters and, therefore, to the reader. In the end, the United States emerges victorious but only after terrible devastation, panic, and general hardship.

The hero is a young bachelor lawyer, Randy Bragg, who has never had to face any great responsibility except as a junior officer in the Korean war. As the struggle for survival develops, he emerges as a strong leader; and largely through his efforts and ingenuity, his community comes through the trial remarkably well--despite the fact that the rest of the state is thoroughly contaminated with radiation. The radiation-free condition is explained by the author as the result of unusual but favorable wind conditions.

Anyone who has read Mr. Frank's treatise on survival shelters, How to Survive the H-Bomb and Why[8] will recognize this novel as his work. An ardent proponent of civil defense, Mr. Frank finds ways to

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[7]Pat Frank, Alas Babylon (New York: J. B. Lippincott Company, 1959).

[8]Pat Frank, How to Survive the H-Bomb and Why (New York: J. B. Lippincott Company, 1962).

(See On The Beach and Tycoon. Pat Frank's Alas Babylon[1] is also a tale of the holocaust. Unlike the others, however, Dr. Frank does hope for survival.

The setting for the story is a small Florida community and the time is the present. The war is observed by the survivors as an eleven to fifteen minute, relatively severe jolt while sitting all together simultaneously. The actual details of the war (i.e. what a spokesman in the Central Florida Civil Defense Office said) fortify the realistic impression, partly because they are vague.

The hero is a young technical lawyer, Randy Bragg, who has begun to find his great responsibility solved by a Senior citizen in the Korean War. As the struggle for survival begins, he emerges as a strong leader, and largely through his efforts and ingenuity, his community comes through the first immediate destruction the best that could be expected. The radiation-free condition is explained by the author as the result of unusual but favorable wind conditions.

Anyone who has read Dr. Frank's treatise on survival planning, How to Survive the H-Bomb and Why[2] will recognize this novel as his work. In several instances of plot behavior, Dr. Frank gives hints for survival.

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[1]Pat Frank, Alas Babylon (New York: J. B. Lippincott Company, 1959).

[2]Pat Frank, How to Survive the H-Bomb and Why (New York: J. B. Lippincott Company, 1960).

make holocaust look not quite so bad. Still, he points up the weaknesses in U. S. civil defense readiness by characterizing a bumbling undertaker as the local head of civil defense. The undertaker, Bubba Offenhaus, was chosen for the job because he owned the only two ambulances in town, but the extent of his pre-war efforts amount to storing all the C.D. pamphlets in the local library storeroom because they cluttered up his office.

Throughout the novel, the author carefully illustrates his belief that for many people the struggle for survival after nuclear attack would mean a completely new set of rules. Anything would be justified for survival. Lawlessness runs rampant for a time, and people shun their neighbors' problems; but enough people (including the hero) come to realize that morally nothing has changed, and they must continue to exist by their old codes of behavior. Through their efforts, order is restored in the small community and hardships are faced with a united spirit.

The hardships include the absence of the complete gamut of everyday needs: water, gasoline, food, medicine, news of the outside, electricity, gas, oil, clothing, toilet paper, matches, and even salt. In a society where money and traditional valuables are suddenly worthless, these needs become dire problems, but the author describes how such problems can be overcome. The secret is in being "tough" and facing up to things. In the words of the hero, "The strong survive . . . . The

house cat turns hunter and eats the pet bird. If he didn't he'd starve. That's the way it is and that's the way it's going to be."[9]

Whereas part of the populace turns to looting and violent criminal acts, others rise to heights never imagined. The town librarian, for example, finds her job to be of great importance in providing some relaxation for tense people and conducting useful research to aid in survival efforts. Mr. Frank's formula is apparently that good can be found in anything--even thermonuclear holocaust: "It was strange . . ." thought the librarian ". . . that it should require a holocaust to make her own life worth living."[10]

As Mr. Wylie is utterly pessimistic, Mr. Frank is utterly optimistic. His belief is that the spores of kindness, faith, and spiritualism will always survive--even in the acid soil of a land wracked by thermonuclear war. Man will rise to the occasion as he always has and human life will go on. It is of interest to remember that this same author wrote the first "humorous" novel based on the results of atomic radiation, Mr. Adam,[11] and that he is one of the most ardent civil defense advocates. With these thoughts in mind, and one's own faith in unusual wind conditions and man's character under the most trying ordeal, each may determine for himself the credibility of this optimistic but intriguing drama.

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[9]Ibid., p. 158.

[10]Ibid., p. 167.

[11]Pat Frank, Mr. Adam (New York: J. B. Lippincott Company, 1946).

It is interesting to note that Mr. Frank, in reviewing Triumph, cited Mr. Wylie's work as having "absolute scientific accuracy" and gave it quite a favorable review.[12] He found Triumph particularly satisfying because "Wylie doesn't make the mistake of killing everybody, as Nevil Shute did in 'On The Beach'. Below the equator civilization will survive." Presumably, this fact is cited by Mr. Frank to provide comfort to the reader. It is reasonable to assume that had Mr. Frank read Triumph more carefully, he would not have written such a favorable review. Mr. Wylie's whole point is that once a war starts no effort will be spared in each side ensuring complete annihilation of the other. Such a point of view is hardly consistent with Mr. Frank's endorsement of backyard shelters in How to Survive the H-Bomb--And Why and his optimistic portrayal of man's survival in Alas Babylon.

The three novels examined in this chapter are representative of novelists' imaginations of what a nuclear holocaust would be like. As with those previously discussed, they regard their prospects as being inevitable. Technical arguments against the accuracy of their descriptions could, of course, be presented, but such arguments do little to dispel the overall picture of the terror of nuclear war.

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[12]Pat Frank, "Wylie Drops Blockbuster," Washington Post (February 10, 1963).

[illegible] Press, "Kyle Gross Bloodbaths," *New Lullaby Post* (February 10, 1961).

CHAPTER VI

THE RECONSTRUCTION AND DESTINY: A CANTICLE FOR LIEBOWITZ

> Man is an inspired patsy, who stumbles through history taking pratfall after cosmic pratfall, because he tied his own shoelaces together in Eden, can't get them untied, and refused to walk barefooted.--Walter M. Miller, Jr.

The possibility dramatized in On The Beach may seem to be the ultimate in fearful prospects--ultimate because, in the end, there is no hope for mankind. A Canticle for Liebowitz[1] actually picks up where Mr. Shute leaves off if one considers the possibility of a precious few survivors after the fallout has dissipated. This amazing novel adds the ingredients of hope and timelessness to man's efforts at self-destruction and his failure ever to succeed completely. Quite logically, he adds these ingredients through a neglected institution of hope and timelessness--religion.

Although this novel contemplates the future, from the present to the year 3781, it is really concerned with the present and the past. Like George Orwell, Mr. Miller is commenting on contemporary ideas by projecting them to their possible conclusions.

The book is divided into three parts, each depicting a generation at intervals of six centuries. Part I, "Fiat Homo,"[2] describes the

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[1]Walter M. Miller, Jr., A Canticle for Liebowitz (New York: J. B. Lippincott Company, 1960).

[2]Translated: Let there be man!

CHAPTER VI

THE RECONSTRUCTION AND DESTINY

A CRITICAL EVALUATION

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surviving remains of mankind some six centuries after the devastation of a nuclear war. Man is living in a primitive culture that has become "smug in its illiteracy." Following the short war that transferred the earth into "great deserts," some men escaped death, but none were left untouched by the "poisoned air." There followed a period of intermingling of men fleeing from one place to another and a resulting confusion of language. Fear kindled hatred against the rulers, scientists, technicians, and teachers whom the mobs blamed for their plight. A bloodletting "simplification" followed during which the frenzied mobs, proudly identifying themselves as "simpletons," angrily destroyed the learned, their works and their memories--all remnants of knowledge. Eventually, the Simplification lost purpose and continued for many years as blatant mass murder and destruction. Only the religious servants were spared, although their books and records were not.

A few learned men managed to escape the mobs. One, Isaac Liebowitz, eventually became a Catholic priest and founded a religious community aimed at preserving human history for the descendants of the simpletons who sought to destroy it. He and his small band of followers became "bookleggers" and "memorizers." The "bookleggers" smuggled books to the "memorizers," who committed to memory entire volumes of knowledge, but they were few in number and their memories were limited. Many of the books were found and burned; and Liebowitz, like many of his followers, was caught and martyred by a simpleton mob in a gory fashion. From these beginnings, a monastery was built; Liebowitz was beatified; and members of what became the Albertian Order of Liebowitz, continued

to collect the pitifully small remnants of knowledge left on earth. After six centuries of darkness, the Liebowitzian monks still maintained this "Memorabalia," studying it, copying and recopying it, and waiting for the day that man would become interested in his heritage and the knowledge of a past civilization.

Built around the accidental discovery of evidence that ultimately results in the canonization of Liebowitz, "Fiat Homo" provides an imaginative view of a reawakening culture in its early stages. It is characterized by stages of anarchy, tribalism, feudalism, and theocracy, and it is fraught with ignorance, lawlessness, and frightful deformity--physical and mental.

Part II, "Fiat Lux,"[3] is the second stage in man's re-education. Symptoms of revival and renaissance appear. It is finally the time for which the Liebowitzian monks have waited for twelve centuries. Man has become interested in his heritage, and a desire for knowledge of the past civilization has been rekindled. The Memorabalia, the sketchy link with the past, is made available to an eminent scholar, populations have been grouped under warlike dynasties and a Liebowitzian brother fabricates a crude machine that produces arc light. It is the "middle ages," a period of intellectual revolution; and, as the author implies, man may be on his way to becoming too smart again.

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[3]Translated: Let there be light!

In "Fiat Lux" interest in natural philosophy is on the increase as well as scientific curiosity. The author emphasizes a growing rift between religious philosophy and the scientist's thirst for knowledge per se, without concern for politics. The scientist wishes to restore man's control over nature, but the church is concerned over who will control the use of the power to control natural forces. The scientist must rely on his warlike government for resources and material support in his quest for knowledge regardless of its policies; therefore, he must support that government. The author dramatizes the scientists' solution to this conflict in the character of the "Poet" who uses his glass eye as his conscience. He thus has a removable conscience which he can simply tuck into his pocket when it interferes with his desires. One can detect a reflection here of the present dichotomy between technological attainments and political sophistication. When our scientific advancement is liable to be inhibited by political, social, or religious values, do we simply pop out our glass eye conscience? It is a question for us to consider seriously.

Somehow, mankind survives its renaissance for another six hundred years, and in Part III, "Fiat Voluntas Tua,"[4] the author presents the resulting nature of society in the year 3781. He depicts a culture not unlike that of the present day, except that it is even more scientifically advanced. Man has rediscovered all the secrets of the past civilization and added the complete conquest of space. The original

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[4]Translated: Thy will be done!

abbey of the Albertian Order of Saint Liebowitz stands as before, but with it is a modern building fully equipped with electronic labor-saving devices. The abbot is not unlike his predecessors and finds himself still fighting the battle of religious idealism versus destructive materialism.

The "Asian Coalition" and the "Christian Coalition" are at the brink of war over what was probably a nuclear accident. Even the genetic festering that still exists from the last holocaust does not seem to deter the confronted governments. Mr. Miller even permits some justification of man's first attempt to eradicate himself, since at the time no one had ever seen a billion dead bodies, the genetic monsters, or the blotting out of reason. They had to try it before they could believe it.

In spite of the efforts of a "World Court of Nations," the situation rapidly escalates into the world's second holocaust. The same Order that preserved the remnants of Liebowitz's time now acts under a contingency plan to preserve some of the beauty and knowledge of its own civilization. Barely in time, they depart the earth in a space ship for a distant planet with the Memorabalia, some children, and the potential Chair of Peter. The continuity of the Order, of apostolic succession, and the memory of earth and origin are thus preserved.

With this second flicker of hope the author closes his tale of the eternal struggle between cataclysmic materialism and religious idealism. Ostensibly, the powers of perdition are triumphant, but not without a remnant of hope for life and another chance for mankind to control its knowledge.

A Canticle for Liebowitz serves as an epilogue to the group of novels previously examined. The occurrence of a thermonuclear holocaust in the twentieth century is taken for granted by the author. To him it is so inevitable, that he doesn't even bother to concern himself with the details of how it may come about. His is a treatise on the innate foolishness of man and his incurability. If the reader is to take Mr. Miller's philosophy to heart, he must resign himself to the belief that nothing he can do will change the natural course of events.

CHAPTER VII

CONCLUSIONS

> The fear of death, the desire to survive at any cost or price in human degradation, has been the greatest ally of tyranny, past or present.--Sidney Hook

The purpose of this thesis has been to support the hypothesis that in certain modern fictional works there exists sufficient evidence that the novel is a significant form of political communication which encourages stereotypes or dramatic emotional frameworks, within which a portion of the public may view nuclear policy and strategy. In order to prove this hypothesis from the material presented, a brief examination of the determinants of effects of reading will be made, followed by a review of those elements common to all or most of the selected novels.

The foregoing examinations have been intended to illustrate how certain novelists have contributed to stereotype formation and the stimulation of emotional concepts regarding the nuclear threat. To understand better the novelists' methods it is important to realize that there are two broad components which determine effects of reading; they are, content of the literature and the reader's predispositions. The literature itself combines several distinguishable factors: the author's predispositions; the subject matter discussed; the statements made; the simplicity or complexity of the idiom; the author's own psychological traits which give his work its individuality; the author's

CHAPTER VII

CONCLUSIONS

intent; and, the author's bias.[1] The bias is the author's use of symbols which tend to sway the reader's sympathies and convictions in certain directions.

The reader's predispositions combine elements which are less identifiable because the predispositions often change. Those which to some extent determine the effects of reading include the reader's sympathies in various groups in which he is placed by sex, age, race, income, education, occupation, and political affiliations. In addition, there are certain other sympathies which combine to sway the reader toward or away from the author's bias: his motivation for reading the work; his present beliefs, prejudices, and other attitudes regarding the subject matter; and, the emotional condition in which the reading is done. This last condition affects the quality of reader attention and, hence, the number and type of the predispositions called into play.[2]

The broad concepts, the content of fictional work, and the sum total of the reader's predispositions, combine to produce reader responses and effects. The latter concept lies beyond the scope of this study, except to help in establishing the pertinent factors in relation to the whole process of cause and effect. Of the factors in literature content, insufficient evidence is revealed herein to discuss productively author predisposition, psychological traits, or intent. Only

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[1]Douglas Waples, Bernard Berelson, and Franklin R. Bradshaw, "The Effects of Reading," in Wilbur Schramm (ed.), Mass Communications (Urbana: University of Illinois Press, 1960), pp. 487-491.

[2]Ibid.

interest; and, the author's idea.[1] The plot is the author's use of symbols which tend to sway the reader's expectancies and convictions in certain directions.

The reader's predispositions consist primarily within the less identifiable domains the unconsciousness often times. There exist to some extent determine the effects of reading towards the reader's expectations in various forms in which he is placed by sex, age, race, income, education, occupation, and political affiliations. In addition, there are certain other ingredients which consist to sway the reader toward or away from the author's view. His motivation for reading the story; his personal beliefs, predictions, and other activities regarding the subject matter; and, the emotional condition in which the reading is done. This last condition affects the quality of reader absorption and, hence, the reader and type of the predispositions called this play.[2]

The final chapters, the content of finished work, but the sum total of the reader's predispositions, consists be produce reader response and effects. The latter concept lies beyond the scope of this study, except to help to understand the pertinent factors in private content, insufficient evidence is revealed which of things personality author predispositions, psychological skills, or intent. Only

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[1]Jean Piaget, Structural Psychology, ed. Frederick H. Bradley, "The Effects of Teaching," in Arthur Schwebel (ed.), Jean Piaget, (Urbana: University of Illinois Press, 1970), pp. 101-121.

[2]Ibid.

subject matter, statements made, nature of the idiom, and bias lend themselves to reasonable conclusions based on the evidence presented. In short, what are these novelists really trying to tell us, how are they doing it, and does their approach reflect any particular bias? Since the method of analysis which has been employed is largely interpretive, these questions do not lend themselves to objective answers. In previous chapters, an attempt has been made to identify specific political meaning in each novel. Although some comparisons were made between novels, it remains of significance to examine some of the more prodigious elements common to all the novels.

Identification of various political ideas dramatized in these novels leads to the obvious conclusion that as far as subject matter and statements are concerned, all the novels are intended to awaken the reader to the perils of the nuclear age. They vary in approach to the extent that nuclear war is presented as completely apocolyptic in some and merely terrifying, but not without hope, in others. The authors' biases, however, show no variation whatsoever. They are all strongly in favor of serious disarmament negotiations. They also, and perhaps more importantly, collectively feel that a serious dichotomy does exist between man's technological attainments and his political sophistication. They attempt to sway the reader's sympathy toward their point of view through the use of all their emotion-creating weapons and by presenting the "real truths" for the reader's contemplation. Marcus Klein wrote, ". . . fiction is so sweet a bait, you sit down to eat a tasty tidbit of a story, and woompf!, before you know it you're choking on gobbets of

uncooked truth."[3] Unfortunately, uncooked partial truths are every bit as indigestible as uncooked truths. Certainly, all of the novelists studied herein cannot be accurate in their impressions of the "truths" of nuclear peril. If Burdick and Wheeler are correct in their belief that man will see the errors of his ways after a tragic disaster, then Philip Wylie's carefully planned Soviet aggression with its "fight to the finish" American response must be incorrect. If Nevil Shute is truly prophetic in his vision of deadly fallout eventually engulfing the earth, then Pat Frank must be naive in his confidence that "life will go on." Which version is the reader to accept as the "truth?" If one considers all the possible versions that are (and will be) available for consideration, he has a difficult choice. It is an important choice because it is likely to condition his response and viewpoint toward every matter of nuclear policy which subsequently arises.

The novels are sufficiently stark with horrible prospects, most of them believable within the framework of present technological capabilities. From the murderous fallout of On The Beach and Triumph to the victims of mutation in A Canticle for Liebowitz, the horrors are dignified by the reader's own knowledge when projected by the novelist's imagination. It is unlikely that the use of ghastly delights is intended to entertain the reader. Their intent is to shock--and it is likely that they accomplish this very well. The use of grisly descriptions is a handy device for the novelist. Woven into a story with

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[3]Marcus Klein, "A Slouch Toward Bethlehem," The Nation (November 19, 1960), p. 399.

19, 1960), p. 328.

familiar figures, conceivable situations, and believable technical capabilities, they are given an air of reality. With an emotional framework surrounding the novel, the story is most likely to be accepted or rejected as a whole by the reader. It is difficult to imagine a reader saying: "'Triumph' is an accurate, revealing, and enlightening novel, but people wouldn't turn into such savages." Once he accepts the premises for the action, he has no basis for rejecting the results.

An interesting element common to all the novels except Seven Days in May and The Answer, is that it is the poor, innocent "nice guy" who is victimized. In On The Beach, it is the Australian victims of a war in which they had no part; in 1984, it is Winston Smith and Julia who become the innocent victims of political evils past, present, and future; in Fail-Safe it is the innocent victims of Moscow and New York who have no knowledge of or control over their imminent destruction, and in A Canticle for Liebowitz, it is a series of innocent monks and citizenry over a period of centuries who suffer man's inability to control his knowledge. Part of the shock these novelists expect to achieve stems from the reader's intended indignation on behalf of the innocuous victims. What they fail to say is that perhaps if these victims were not so innocent to begin with, the whole messy business might never have happened. The novelists seek to warn their readers of impending doom; but in doing so, they make martyrs and heroes of those who share a large portion of any guilt--the innocents. What is worse, it is that portion of the mass public who identify themselves with the innocents in whom the novelists evoke the greatest response. This contradiction is

perhaps the greatest weakness in these novels. They do serve some useful purpose in enlightening the reader as to all the possible ways he may die or have to live in order to avoid dying, and some course of events that might bring it all about. These are certainly sobering matters for contemplation and do tend to stimulate interest in matters of nuclear policy and foreign policy, but it is questionable whether or not shocking possibilities alone are sufficient to be healthy.

Something seems to happen to the artistic quality of the novel when it is subjected to political ideology. It appears to be the general consensus among literary reviewers or critics that each of the novels under study here lacks various qualities of literary greatness. In most cases, criticism has been directed against the techniques or literary skills of the writers with very little comment on the incisiveness of their messages. In short, judging upon pure literary qualities, most of these novels do not rank well; yet their popularity is high. Public acceptance may indicate that the novel-reading public is less concerned with the literary greatness of these novels than with the messages they carry. A reasonable explanation for the relatively poor literary quality of these novels could be that the idiom is kept as simple as possible to appeal to a particular level of audience intelligence. Although an examination of the novel-reading public lies beyond the scope of this study, a reasoned estimate may be made regarding whom the novelist thinks his audience is and whom he hopes to reach with his novel. It is apparent that the literary elite is not being wooed; and since the novelist is at some disadvantage in technical information, the

scientific world is not the target. The political ideas contained in the novels are quite elementary, so the academic, intellectual, and policy-making elites can be ruled out. This leaves the vast bulk of the American public ranging from professional men to literate laborers and including housewives (a major element since they normally have more reading time and seem to be highly susceptible to emotional appeals), students, and powerful men in the field of business and other forms of mass media (newspapers, television, motion pictures). The idiom in these novels can be seen to be a clever balance between the languages of science and emotion--enough science to sound convincing to the layman--enough emotion to sway the reader's sympathy.

In sum, the novels selected for examination in this thesis have been shown to contain ideas with various political meanings, reflecting the author's political values with regard to nuclear policy. Each novel, by its own devices, attempts to sway the reader's sympathies to the author's point of view. Accordingly, each novel is a political instrument, however successful, by effect if not by intent. In addition, the selected novels, when viewed as a group, reveal common elements of subject matter, author bias and simplicity of idiom which lead to the conclusion that the novel is currently being employed as a significant form of political communication which tends to encourage stereotypes or dramatic emotional frameworks within which public opinion, or at least public mood, may be swayed.

With a recognition of the novel as an emotional type of political communication, and with the three original assumptions kept in mind: an

opinion-policy relationship; quantitative relevance; and, an influence-to-action potential, it is reasonable to attempt a judgment as to how healthy this medium is. Admittedly, such a judgment is largely speculative and might be proven erroneous if subjected to empirical verification, but it is pertinent here in order to emphasize the significance of this study.

Although it may be important to present the possibilities contained in these novels, it is even more important to start talking about what can be done about them. Dr. Grinspoon theorized that the "truth" about thermonuclear war is not embraced because it is not acceptable. It is not likely that mere descriptions of nuclear terror or warped society are likely to make the anxieties which men seek to avoid by ignorance more palatable. The very purposes that the novelists seek to fulfill could be destroyed by the fact that they instill too much fear in their readers.

There is a danger that these novels tend to contribute to the weaknesses of American opinion which Dr. Charles O. Lerche points out ". . . are all dangerous to intelligent planning." He explains that,

> . . . no policy-maker could safely trust himself and the national interest to the whims of a rapidly-shifting, stereotype ridden, impatient, and highly emotional body politic . . . . On the other hand, the advantages . . . in American attitudes strengthen the hand of American statesmen and give them a freedom of action (once opinion comes to rest) that makes it possible for the government to act in accordance with the major outlines of a preconceived strategy. Both the strengths and weaknesses of American opinion, therefore, have an impact on American policy.[4]

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[4]Charles O. Lerche, Foreign Policy of the American People (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1961), p. 158.

Since the approach of the discussed novels is one which promotes stereotype formation, impatience, and emotional frameworks, it may be reasonably assumed that they contribute more to weaknesses than strengths of American opinion. Attempts to convince people through imaginative devices that war is "unthinkable" may be a step toward their enlightenment by stimulating interest where there was none, but it should not be the object of their enlightenment. The desired effect upon the reader is presumed to be an awakening to the perils of nuclear war and a shaping of informed opinion on disarmament and strategic issues. It could instead be a hysteria-producing influence which leads to such phrases as "better Red than Dead."

It would, indeed, be a shame if the novel's potentially strong influence on public thinking were wasted in dwelling on the unthinkability of nuclear war. As it has in the past, it could again be a useful instrument in reviving goals and values which make public attitudes strengthen the hand of statesmen. With firm values and goals as a foundation, and with contemplation or real probabilities in addition to all the ghastly possibilities, American public opinion is less likely to strengthen the hand of its enemies. If an attitude is developed based on the idea that war is "unthinkable" one finds himself caught with the hard fact that the only way it can be kept "unthinkable" is to continue to develop a nuclear capability which might some day produce results one seeks to avoid.

This study in no way attempts to evaluate the pros and cons of American nuclear strategy as described in a recent issue of the Saturday

Evening Post, but one paragraph of the concerned article alludes to the ". . . final, intangible factor in the cold-war equation, a factor which cannot be quantified. It is will--the will of the people of the United States; above all, their President."[5] The study of novels herein raises the question as to what the "will" of the American people really is. If fiction may be regarded as a reflection of society, then is the public passion directed toward the values of the "American Dream" as described by Mr. Baker,[6] or has it simply become survival at any cost? It would appear from the examined novels that if the "will" of the people is not drifting toward a passion for survival, it is the wish of the novelists concerned that it does so.

The blame for the ghastly terror (or threat of it) in these novels ultimately falls upon "mankind." What is needed is a more accurate identification between the reader, the victim, and the blame. Perhaps the most profound statement made in all of the novels was that of President Lyman in Seven Days in May when he said: "The nuclear age, by killing man's faith in his ability to influence what happens, could destroy the United States even if no bombs were ever dropped."[7]

The threat posed by President Lyman's statement can be described in terms of a psychological concept which Dr. Joost A. M. Meerloo calls

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[5]Stewart Alsop, "Our Nuclear Strategy," Saturday Evening Post (December 1, 1962), p. 17.

[6]See page 5.

[7]Fletcher Knebel and Charles W. Bailey, II, Seven Days in May (New York: Harper and Row, 1962), p. 119.

the "tragic paradox of the nuclear death wish." Writing in a pharmaceutical house publication, Dr. Meerloo has explained that in the study of peace movements, psychiatrists have learned that there exist real peacemakers and anxiety-ridden "peace criers."[8] The latter, in their frustrations, unwittingly promote war and hostility. These "bogey-peacemakers," says Dr. Meerloo, do not instinctively know that peace and disarmament can be an inadvertent invitation to aggression and hostility. Psychiatry is quite familiar with the concept of ambivalence which causes patients to express contrasting feelings almost simultaneously. Modern man feels hopeless, endangered, and anxious. The untamed behavior of modern youth, who seemingly want to get everything out of life before the final explosion, represents one manifestation. The fear of what the future may bring has become so immeasurable that some individuals appear to be fearless. Yet, Dr. Meerloo points out that man, in confusion and desperation, inwardly expects, wants, and even invites catastrophe, from the moment he can no longer cope with his deep-rooted feelings of anxiety. Behind many a cry for peace and stability lies a desperate inner paradox: the suicidal urge to have it over with, in order to escape the anxiety-laden anticipation.

This is Dr. Grinspoon's and Erich Fromm's theories rolled together and carried to their extreme conclusion. The expectation that fear of nuclear holocaust will lead to constructive planning for peace

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[8]Joost A. M. Meerloo, M. D., PhD., "Tragic Paradox of the Nuclear Death Wish," Abbottempo, quarterly publication of Abbot Laboratories, Interspan, London, June 1, 1963, pp. 29-32.

[illegible] power of the nuclear magnetic moment, acting in a phenomenon called) nuclear paramagnetism." Dr. Bernier has explained some of the study of basic mechanisms, physicists have learned that there exist [illegible] peculiarities and multiply-ionized [illegible] states.[9] The [illegible] to limit fluctuations, multiplying pressure and hostility. These sociological phenomena," says Dr. Bernier, "do not inextricably mean that powerful and [illegible] diagnosis can be an involuntary invitation to aggression and hostility. Physically is quite familiar with the concept of motivations which cause patients to express conflicting feelings almost simultaneously. Anxious men feels impulses, exaggerated, and malicious. The paranoid behavior of modern people, who unceasingly want to pay everything out of life before the final explosion, represents one manifestation. The fear of what the future may bring has become so tremendous that some individuals appear to be destroyed. Yet, Dr. Bernier points out that many, in confusion and desperation, honestly explore, whether an even invites redemption, from the misery in can be longer take with its compressed feelings of hostility. Having many of the pieces are elasticity like a desperate inner pressure, the impulse is to have it over with, in order to escape the anxiety-laden multitudes.

This is Dr. Bernier's fear after Thomas's theories relied for peace and control to their extreme conclusion. The acceptation that fear of nuclear holocaust will lead to constructive planning for peace

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[9]Jerrold G. E. Bernier, M. D., Pro. "Tragic Paradox of the Nuclear Death Wish," Psychosomatic Medicine, Journal Publication of Albany Laboratories, Interscience, Inc., New York, Vol. 1, pp. 29-32.

and disarmament is unrealistic. Instead, an emphasis on stark fear usually helps that faction or nation that can best maneuver the psychic weapon of fear to serve its own selfish ends. Psychology, according to Dr. Meerloo, teaches that mysterious danger lures the majority of people into primivity and into abject surrender to what they most dread and fear.

> Fear in one encourages aggression in the other. Man is biologically too early thrown out of the womb. Since then the utmost of safety, security and dependency is his aim. This frantic human search for security leads to the tragic paradox: life is danger, death is security.[9]

This paradox may permeate the personalities of various characters in the novels which have been studied. Consider, for example, the intellectual Groteschele in Fail-Safe; the alcoholic scientist, Osborn, in On The Beach; the suicidal playboy Kit, in Triumph; and, the philosophical, Poet, in A Canticle for Liebowitz. In addition, the ambivalence which psychiatry recognized as permitting simultaneous contrasting feelings is reminiscent of "doublethink" in 1984. The novelists discussed herein contribute to the development of the "paradox" in their readers. Burdick and Wheeler say that accidental nuclear war is inevitable. Such innovations as a Kremlin-White House "hot line" will obviously not alter their predictions since such an arrangement was an accepted reality in Fail-Safe. According to their thesis then, there is no hope. The same is true in On The Beach, Triumph, In High Places, A Canticle for Liebowitz, and Alas, Babylon. According to these novels

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[9] Ibid.

[illegible]

Particle for Plausibility, and _Time_, _Body_, _Inc_. According to those authors, the case in _The Jungle_, _Tribesmen_, _The Big Plane_, & _Deep_. The case in _Out-Back_. According to their theory there is asserted reality in _Out-Back_. Accordingly on their theory there is obviously not either their positions since such an existence was an impossibility. Such inconsistencies as a Planetin-Bottle house that live all in their realms. Bourbon and Whereas may live accidental nuclear war in dwellings discovered Natria countries to the development of the "paranoic" nuclear warfare. Dwellings is predictions of "consciousness" in life. The reference which psychic-ly centuries as parallel ing elementary to _Out_, in a _Particle for Plausible_. In addition, the additional, that, in a _Particle for Plausible_. In addition, the additional, that, in a _Particle for Plausible_. In addition, the additional, that

nuclear war will occur because of the basic nature of man. Sooner or later, if people are told this enough, they will begin to believe it. Once men think that nuclear war must occur because it is in the natural order of things, they become resigned to its inevitability. Once that occurs, feelings of guilt and helplessness cause a longing to end the anxiety. Insecurity breeds a desire for the finality of a destructive war in preference to the tensions of peace. There is every reason to believe that such subconscious suicidal tendencies already permeate the minds of many men who have intimate and daily contact with nuclear strategy. The "tempered" intellectuals discussed earlier in this paper are highly vulnerable. For example, Herman Kahn nourishes the belief that universal awareness of ultimate danger will actually result in less danger--in an unwritten understanding that participants in a nuclear war will cooperate in a "counterforce" procedure. Unfortunately, it is precisely that awareness of danger that promotes hostility, aggression, and surrender in men as a reaction to the anxiety and frustration. Often the "tempered" are not so tempered after all. Such men are the "fearless" whose own anxiety motivates them more than their confidence in strategic policies.

In like manner, the novelists discussed herein may be reflecting their own inner desperation and frustration. Traditionally, fiction writing is recognized as an introspective process. As the artist transmits his anxieties to the canvas, the novelist transmits his to the printed page. Creation of gruesome descriptions of the "inevitable" may somehow relieve them of some of their own insecurity. But where does

the reader relieve his building tensions? His only outlet lies in the culmination of his anticipation when that "inevitable" holocaust finally comes about.

Fortunately, there are other forces which also are at work in shaping men's thinking, forces which lend stability. Low suicide rates and historical evidence of long periods of stability and peace provide proof of this. But the stabilizing forces are up against counterforces in daily diets of violence in all types of mass media. Constructive goals become lost or obscured in this massive dose of glamorized violence. Without constructive goals based on sound values, peace becomes merely an escape from the turbulence of life and responsibility. In these terms, the world envisaged after the last spasm in On The Beach is the ultimate in peace. In George Orwell's terms, war becomes peace because it becomes the normal state of affairs and society exists in utter dependency. Misguided defiance and aggression pose a danger to mankind, but the other extreme--passivity and apathy stemmed in fear and hopelessness--is potentially more deadly.

True and lasting peace cannot be achieved through fear and surrender. It must be founded in stability and absolute values. The complexities of modern politics and the insecurities of an age where the common man is often looked upon as incapable of understanding what is good for him, have caused a sort of relativism in the modern approach to serious problems. The absolute values which underly American society and provide direction for men's lives are too often forgotten. Instead of opinions and attitudes being built upon the solid foundation of those

absolute values--belief in God and the hereafter, democratic beliefs in the innate worth of man, human purpose in salvation rather than survival, and the strengths these truths provide--men tend to be guided by cliches and pragmatism in formulating their attitudes. It is well that they should place their faith in the competence of their leaders, but a blurring of firm, basic public convictions leaves those same leaders with an unstable consensus within which to operate. The leaders must then be guided by their own self-confidence and avoid subjecting decision-making to the whims of an unstable mass mood. The end result is an ever-increasing level of public apathy and a resignation to a lack of influence over the future.

The insecurities of the nuclear age are not merely the result of the existence of nuclear weapons, but a lack of confidence by men in themselves to control them. There is no simple formula to finding that confidence and bringing about the desired moral order, but certainly fear-kindling devices do not contribute to it. Instead, serious introspection and a revitalization of basic values must precede the recognition of the positive goals to guide daily viewpoints. Facility for introspection of the type needed can be found in any force or influence which stimulates thought. These range from the church to the novel and beyond. By providing a medium for healthy contemplation of a value system, the novel could be a factor in building public opinion on absolute principles. The influence of the body politic in formulation of foreign policy could then be more meaningful in its determination for the realization of positive goals.

There is no quarrel with the ultimate order which the examined novels seek to bring about. The authors' biases represent conscious desires for peace. Their subject matter is both timely and relevant. It is their approach which constitutes an unhealthy potential. The promotion of a fear factor in public thinking regarding the nuclear threat is not conducive to the development of an informed, intelligent public opinion. Philip Wylie almost did contribute to healthy introspection of the motivating forces which underly human existence when he wrote The Answer, but for some reason he saw fit to envisage the divine attempt to guide mankind as a failure. In his later novel, Triumph, he made it quite clear to his readers that he has no faith in man's ability to find peace and stability without violence. He is representative of the group.

In conclusion, the novels selected for study do constitute a form of political communication, but at present it is an unhealthy one. Instead of providing a facility for calm thought about serious issues, they promote a public hysteria that takes the form of apparent apathy and passivity which in turn does more to prevent the realization of peace and order than to bring it about. This examination has only reached the threshold of the novelist's potential influence on public thought regarding the nuclear threat. It is likely that the nuclear age will spawn many more "novels of possibility" in the future. Hopefully this imaginative device can, if intelligently employed, eventually realize its full potential for healthy stimulation of public thought.

The conduct of this study has suggested various areas for further research. Among the most salient are:

1. A study of reader predispositions in the various "publics" so that more definitive conclusions can be reached regarding reader responses to these novels.
2. A study of the opinion-policy relationship so that influence-to-behavior patterns can be more accurately traced.
3. A quantitative study through judicious polling or some type of forum to determine the relative volume of readers reached in the various American "publics."
4. A study similar to this one but concerned with modern political novels directed toward other issues such as the racial problem, American diplomacy, and foreign policy in general.

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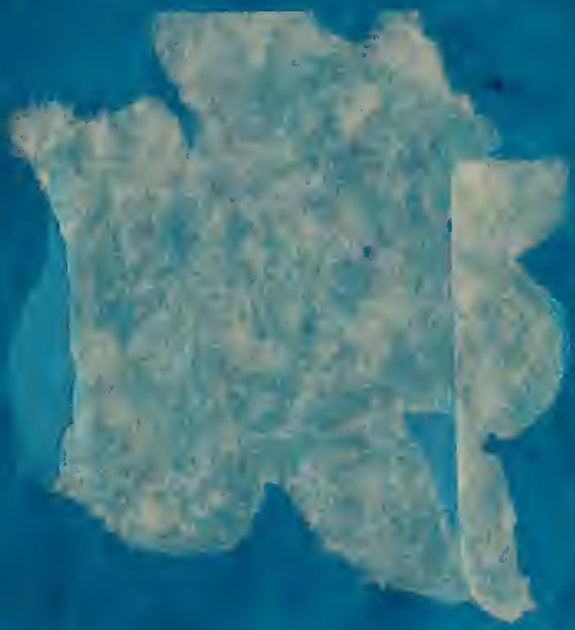

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